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PHOTO BY STEPHEN WREAKES

PRINTED ON RECYCLED PAPER

COLIN LAY

Shifting Moods

I first picked up the guitar in 1970 and almost immediately began to create my own inventions on the instrument. For the following 40 years I amused myself with any number of such creations. Most of these fell by the wayside but a few were written down and a handful of favorites continued to be played through the years.

Unfortunately ALS put a stop to my guitar playing in April 2010 and at that point I realized to my dismay that I possessed precious few recordings of any of my pieces. Consequently, I embarked on an effort to transcribe as many of my compositions as possible, endeavouring to put sufficient detail into the transcriptions such that a competent guitar player would be able to read them and bring them to life. Trevor Sanders, Ernst Briss, Michel Forestier, Jamie Philp and Jim Serediak did a fabulous job of recording them.

To the resulting collection I was able to add some recordings of my own performances that I had "in the can" and thus make a complete album.

The name of the album, "Shifting Moods" is taken from an alternate title for one of the compositions but it also alludes to the extreme mood swings that I experienced during the year of 2010 while producing this project.

This CD is the legacy that I leave behind for future generations to enjoy.

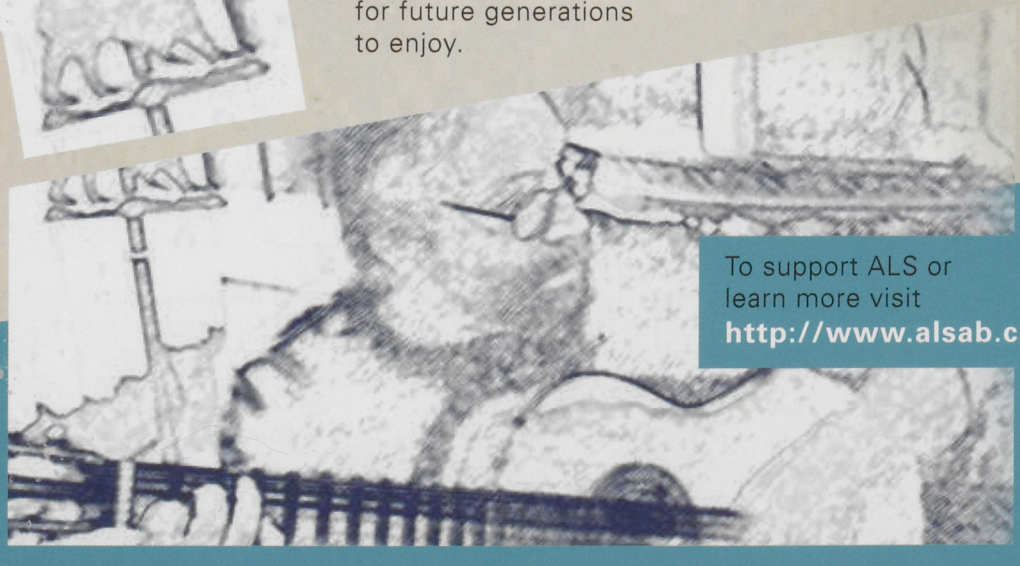
I can truly say that music is and always has been ingrained in my soul. I hope my story will inspire future generations to not only continue to support local musicians but to also support future musicians in their aspirations.

To purchase this CD please contact:
Carolyn Graber
(780) 497 - 4436
graberc@macewan.ca

or to inquire about available sheet music, please send a message to: bigweather@shaw.ca

Shifting Moods





To support ALS or learn more visit **http://www.alsab.ca**



PHOTO BY FRANK GASPARIK

Welcome

Message from the producer

"Space: the final frontier"

With our ticket sales going through the roof on June 1st and our phone systems down from 9:00-10:30 am, the decision was made to allow more 4-day pass sales for this year only. Please make room and only hold the space you need. Thanks for your suggestions from last year's survey. As a result, I think you will see some very positive changes to our operations this year.

To say the 2011 Edmonton Folk Festival is highly anticipated is an understatement. I trust you will have an amazing weekend, filled with brilliant artists while you are surrounded by friends and family.

Terry Wickham
Producer

Message from the chair

On behalf of the Board of Directors and members of the Edmonton Folk Music Festival Society, it is my pleasure to welcome you to the 32nd annual Edmonton Folkfest. I'm sure you will enjoy the wealth of talent that has been assembled this year.

I am particularly excited about this year's festival. Inspired by last year's survey, we have made a number of changes to enhance your festival experience. Please let us know what you think.

The sellout of 4-day passes in just two hours was overwhelming. As a result, look for improvements in our ticket sales procedures next year. I hope that most of our long time supporters managed to get tickets and at the same time I would like to welcome those of you here for the first time. Please be mindful of our good neighbour policies and respectful of our Folkfest community throughout the festival.

If we could bottle what takes place inside our fence lines during the festival and share it outside, I believe the world would be a better place. This all happens because of the commitment of a large number of people and organizations including our 2200 plus dedicated volunteers, our amazing staff, our extremely supportive corporate sponsors and all three levels of government. At the top of that list are the talented performers who grace our stages each year and of course you, our ever loyal audience. Thank you all!

I would also like to acknowledge the Cloverdale community and surrounding area who graciously accept us as neighbours every summer as we set up and put on the festival.

Each and every year our producer, Terry Wickham, tells me that this is our best lineup ever. I'm not sure how he does it but once again it seems that it's true. Although I feel there is a certain magic surrounding the festival, in the end, it's really all about the music. Happy listening.

Terry Prince
Chair, Board of Directors

Stay in tune

Send us your comments and suggestions
Mailing address:
P.O. Box 4130, Edmonton, AB T6E 4T2
Office address:
10115 – 97A Avenue, Edmonton, Alberta
Phone: 780.429.1899 Fax: 780.424.1132

Check our Web site at:
www.edmontonfolkfest.org
Our home page offers a year-round link to information about the festival.

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We are guests at

Gallagher Park

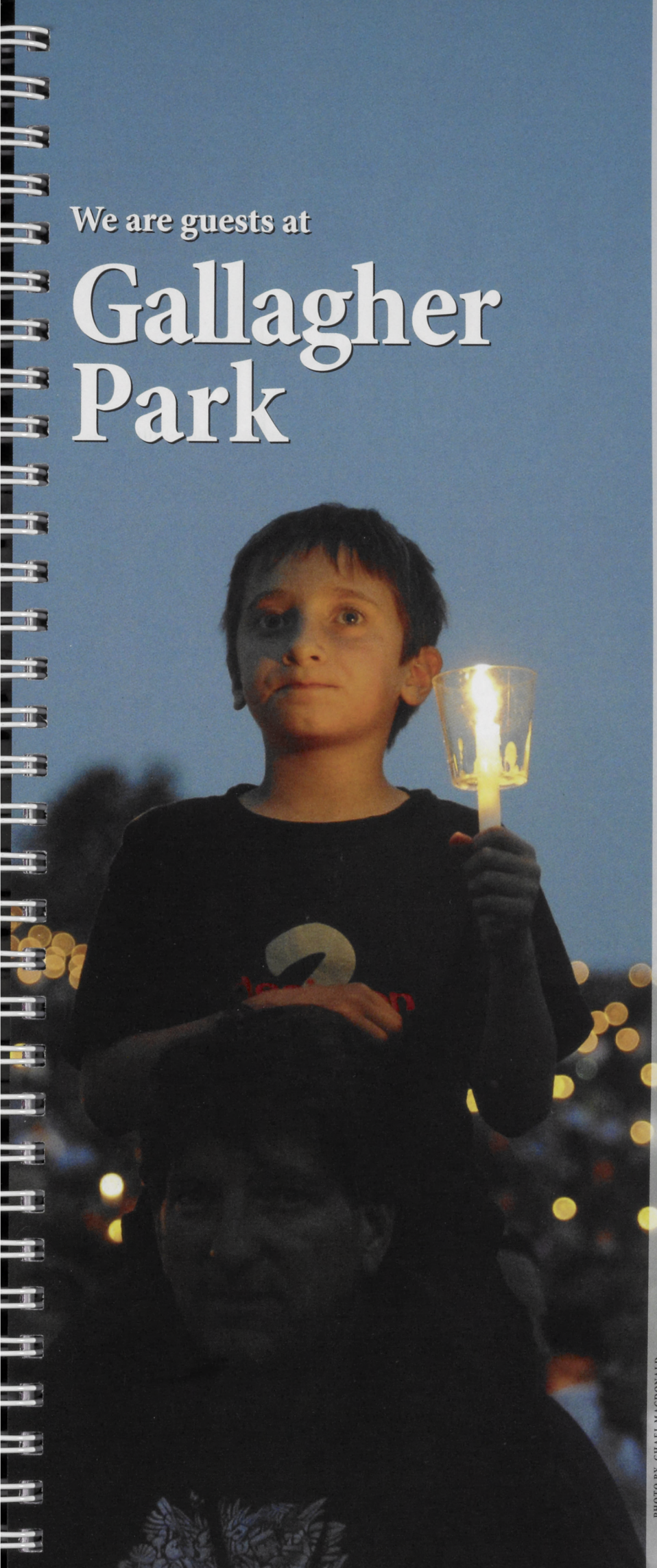


PHOTO BY CHAEL MACDONALD

At any time of year, it's difficult to look over at GallagherPark from the north lip of Edmonton's river valley and not see the hillside covered with an array of blue and orange tarps. Or, at night, imagine hundreds of lights twinkling like a star-studded prairie sky.

Yes, we're lucky to have had the Edmonton Folk Music Festival in Gallagher for the past 31 years. If you've attended our festival, when you go to fine festivals in other parts of Canada from Vancouver Island to Newfoundland, you might wonder: "Where's the hill?"

That natural amphitheatre, with the city skyline forming a spectacular backdrop, is one of the features that have made Folkfest unique since 1981. For those visiting Edmonton, in the winter much of the site is used by the Edmonton Ski Club, but for almost a month every summer, including setup and teardown, it is taken over by our festival.

We want to continue using this park for many years to come, and to do so it is vital that we show the park the love it deserves. About 80,000 people will use it over the four festival days, and it's important that we respect the park by leaving nothing behind and cleaning up after ourselves.

And remember: this is an urban park, in the middle of the city, surrounded by residential neighbourhoods top and bottom. We thank the folks in Cloverdale, Strathearn and Bonnie Doon for their patience and support in welcoming us, even though it means thousands of people walking through their communities.

We hope that you'll leave the area quietly every night, so we can continue to use Gallagher Park and enjoy watching some of the world's greatest performers from that beloved hill.



THE ARDEN
2011-2012

The Arden Theatre's 28th season has arrived and brings with it a host of acclaimed artists from across the country and around the world. We anticipate the return of some familiar faces while introducing new artists to our stage, including Jazz sensation, Molly Johnson, Italy's famed Guitar Republic, The Hot Club of San Francisco, and folk icon Arlo Guthrie.



TICKETS ON SALE AUGUST 8TH

Call 780.459.1542 or ticketmaster®

ardentheatre.com





City of St. Albert Cultivate Life

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MAIN STAGE SERIES
Molly Johnson October 1
Hamlet {Solo} October 7
Russell DeCarle October 14
Colleen Brown October 21
Viver Brasil {Dance} October 29 & 30
Genticorum November 4
Little Miss Higgins November 10
Good Lovelies/Human Statues November 12
The Amazing Kreskin December 15
The Hot Club of San Francisco December 17
Edmonton Symphony Orchestra January 15
Ghost River Theatre January 27 & 28
Nashville North feat. James Murdoch & Jay Sparrow February 3
Patricia O'Callaghan February 8
Guitar Republic February 24
Blue Bird North feat. Ron Hynes, Catherine MacLellan, Dave Gunning & Madison Violet March 17
Anais Mitchell and the Hadestown Orchestra March 21 & 22
L'Orchestre L'Hommes L'Orchestre performs Tom Waits March 28 & 29
Arlo Guthrie April 19 & 20
ON STAGE SERIES
The Legendary Miles Johnson October 8
Daniel MacIvor November 7
Kevin Fox November 18
Kim Stockwood December 9 & 10
Eve Egoyan {Piano} January 21
Shane Koyczan {Poetry} March 2
Julie Nesrallah April 14 & 15
ckua radionetwork
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VUE WEEKLY
St. Albert Gazette
CBC
92.5 JOE FM Playing Anything We Feel Like!
avenue magazine
EDMONTON'S sonic 102.9 modern rock

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The Edmonton Folk Music Festival Program Book is published by the Edmonton Folk Music Festival Society, a non-profit organization incorporated under the Alberta Societies Act and presided over by the Edmonton Folk Music Festival Board of Directors. Please address all correspondence to:

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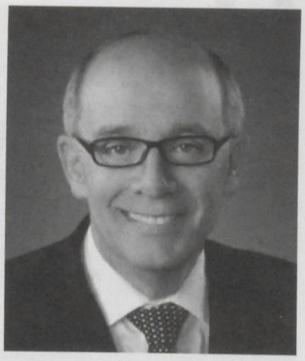
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Message from Mayor Stephen Mandel



The time has finally arrived when thousands of patrons from around the world gather together on the grassy hill of Gallagher Park to celebrate one of our city's most highly anticipated outdoor music festivals.

On behalf of City Council and the people of Edmonton, Alberta's Capital City, I extend a warm welcome to everyone attending Edmonton's Folk Music Festival!

With more than 60 performers showcasing many different genres over four days on six different stages, this festival once again promises to be spectacular.

Thank you to the Edmonton Folk Music Festival Society and the countless volunteers who work hard to make this festival an annual success. Your efforts have not only contributed to Edmonton's love of music, but have also contributed to the ongoing celebration of what it means to be an Edmontonian. Events such as this help make our city a better place to call home.

I'm proud of our city's strong, spirited sense of community and the many festivals we present each year.

Best wishes for a fun-filled and memorable festival!

Message from Honourable Ed Stelmach, Premier of Alberta



On behalf of the Government of Alberta, it is my pleasure to welcome festival-goers, performers and volunteers to the 2011 Edmonton Folk Music festival.

Every city has its gems – those unique events that bring people together, creating memories that last a lifetime. The Edmonton Folk Music Festival is, without question, one of Alberta's gems. Over the past three decades, Folkfest has become a vital part of life in our capital city. It is many things to many people, from a yearly pilgrimage for visitors, to a place for old friends to meet and catch up. For everyone who attends, it is simply the best place to enjoy and experience a diverse offering of music under our Alberta sky.

Best wishes to this year's artists, vendors, volunteers, and, of course, attendees, for another wonderful four days of music.

Message from Minister of Canadian Heritage, and Official Languages, James Moore



Our government knows how important arts and culture are to strengthening our identity, our communities, and our economy. This is why we are pleased to invest in the Edmonton Folk Music Festival, a community-based event whose rich programming has attracted music lovers to the provincial capital for over three decades.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I would like to thank all the organizers, artists, and volunteers who have helped ensure the success of this year's festival.

Here for a Good Time



PHOTO BY AARON GASPARIK

Thousands of us come back to Folkfest year after year, not only for the music, but because we have such a good time. Whether we're catching up with old friends in the Beer Tent, watching our kids' faces transformed with face paint or chasing the late night hunger pangs with an elephant ear, there are plenty of ways to have a great time at the festival, while taking in some of the best folk music on the planet.

With 20,000 people on the site of Gallagher Park at once, we have a few ground rules and services to help everybody have a great experience over the four days.

Area 4

Due to the sound bleeding from surrounding stages, Stage 4 has been eliminated. An extra hour of programming has been added to the Session stages. That space, now called Area 4 (we promise no radioactivity) is now a great place to relax in the shade and enjoy food from vendors whose presence has been expanded to that part of the site.

Smoking

In consideration of non-smokers, and to comply with provincial laws and city bylaws, the non-smoking area has been expanded this year. Smoking is not permitted in the seating area of Main Stage or any of the Session stages, by tents at the top of the hill, the Family area, Beer Garden, the hearing-impaired area, access area on the west side of Main Stage and in any lineup. If you smoke, please go to a peripheral area away from the crowd. Your neighbours will thank you.

Lineups

This year you can start lining up at 2:00 p.m. on Thursday and Friday and at 7:30 a.m. on Saturday and Sunday. No overnight queues, please. Order of entry is determined by our optional lottery system and people are let in 25 at a time. The gates will open at 4:30 p.m. on Thursday and Friday and at 9:30 a.m. on Saturday and Sunday. "Walk, don't run" to quote the Ventures.

Wristbands

When you enter the gate you get a four-day wristband or a daily wristband, depending on what kind of ticket you have. All patrons must wear the wristband at all times, except for children 11 and under.

Tarps

The maximum size is 8 by 10 feet (2.5 by 3.0 metres). This year we are busier than ever. Please make room, don't be a space hog! Don't forget to take your tarp (and all other belongings) home with you every night. Items left will be taken to the Lost and Found where they can be claimed.

Tents and Lean-tos

Pitch a tent only at the top of the hill. It should be small and maximum 1.5 metres in height. Tents have to be dismantled and taken home every night. Low lying lean-tos can be used lower on the hill in case of rain. Hopefully they won't be needed.

Seats

To avoid blocking the view of other patrons, please use only LOW-BACK lawn chairs with chair legs NO HIGHER than 15 centimetres (6 inches).

Keep It Clean

Dispose of garbage and recyclables in the appropriate cans, including cigarette butts.

Supplies To Remember

You could be at the festival for more than 12 hours, so you'll need: a hat, sunscreen, water bottle, bandages, insect repellant, hand wipes, your medications, comfortable footwear, warm clothes for the evening and possibly rain gear. Our Music and Merch Tent and Campers Village Tent may have some of these items.

Kids

Kids love the festival, but don't leave them unattended. It's easy for youngsters to get lost in the crowd. Try not to get them too boisterous during performances — your neighbours are trying to hear the music.

Lost Kids, Lost and Found

Lost kids, lost parents and lost items can be dropped off or claimed at the Information Tent. **Look for the big balloons!** After the weekend, check with the festival office for lost items. Those items that are unclaimed will be donated to charity after September 15.

Information Tent

Look for the big balloons! At the tent our volunteers have information to help you enjoy your day. They have a comment book to share your blog ideas the old-fashioned way.

Candles

Folk fest wouldn't be the same without candles on the hill, but take care. Tarps are extremely flammable, so inexpensive candle covers may be purchased from the Information Tent. Fire regulations make the use of covers for candles mandatory. Keep them in a cup so the wax doesn't drip onto the hill.

Remember Your Neighbours

That means staying seated and keeping the noise down so everyone can enjoy the performances. Dance to your heart's content, but at the sides of Main Stage or Stages 1-3 and 5-7 — not at your seat. Please use friendly discussion to sort out boundary disputes or other problems. If you can't, Liaison Security crew members wearing yellow jackets will help. There is also help at the Security tent east of Cloverdale Hall by the public plate return station, or at the top of Main Stage hill.

Your List of No-Nos

Pets, drugs, alcohol, video and audio recording equipment, glass containers, laser pointers and sliding are not allowed.

Some Services to Help Your Festival Experience

First Aid

The First Aid Tent is staffed with health care professionals set up to administer First Aid. Transportation to hospital is suggested for those with serious injuries or medical problems. The First Aid Tent does not supply items such as sunscreen.



PHOTO BY TOM TURNER

Water Stations

Fill up your water bottle at the water station by the Cloverdale Community Hall.

Water Park

There is a new water park beside Cloverdale Hall. What a great way for your kids to cool down!

Message Board

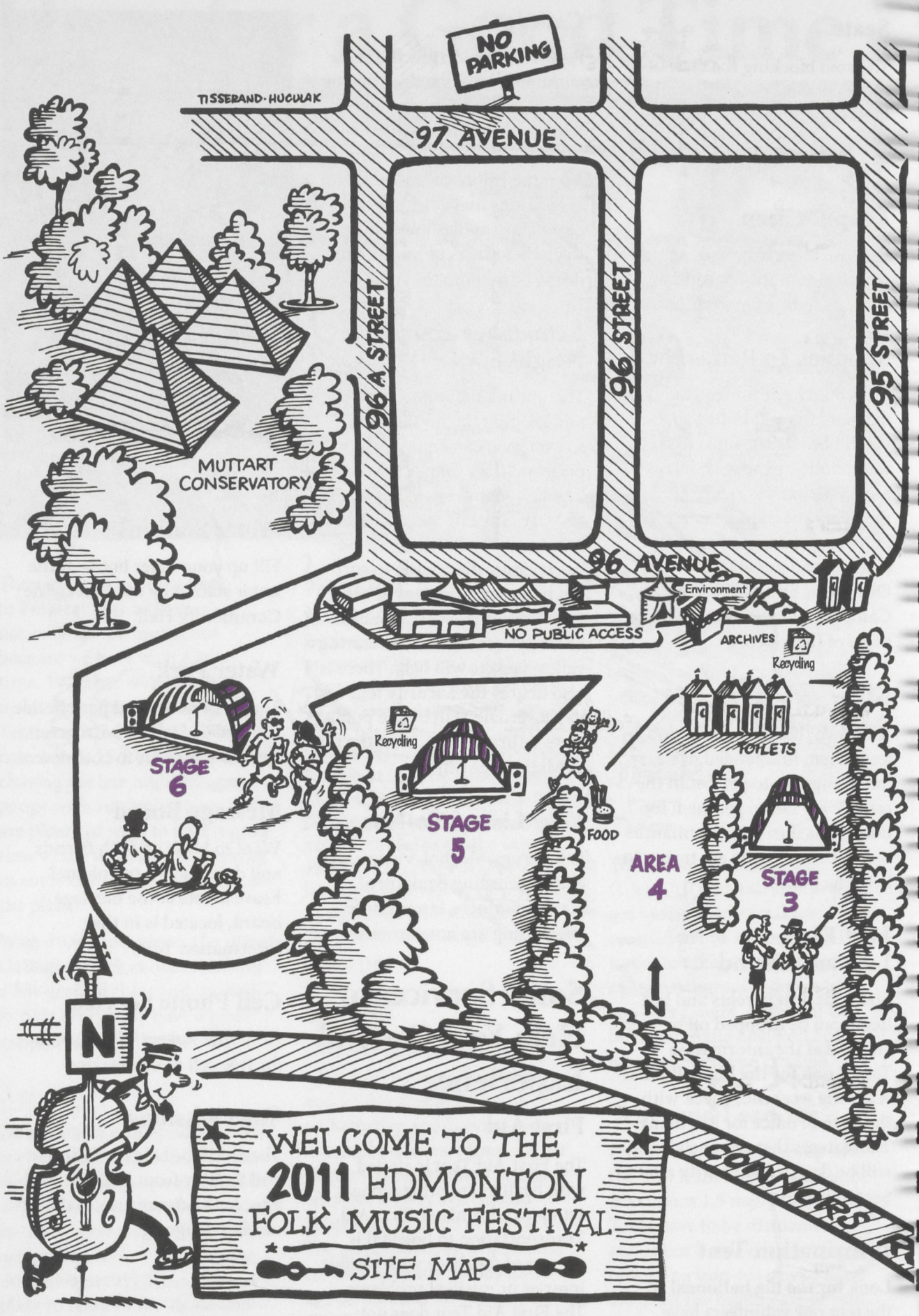
Want to hook up with friends and don't have a cell phone? Leave a note at the message board, located is in the Information Tent.

Cell Phone Service

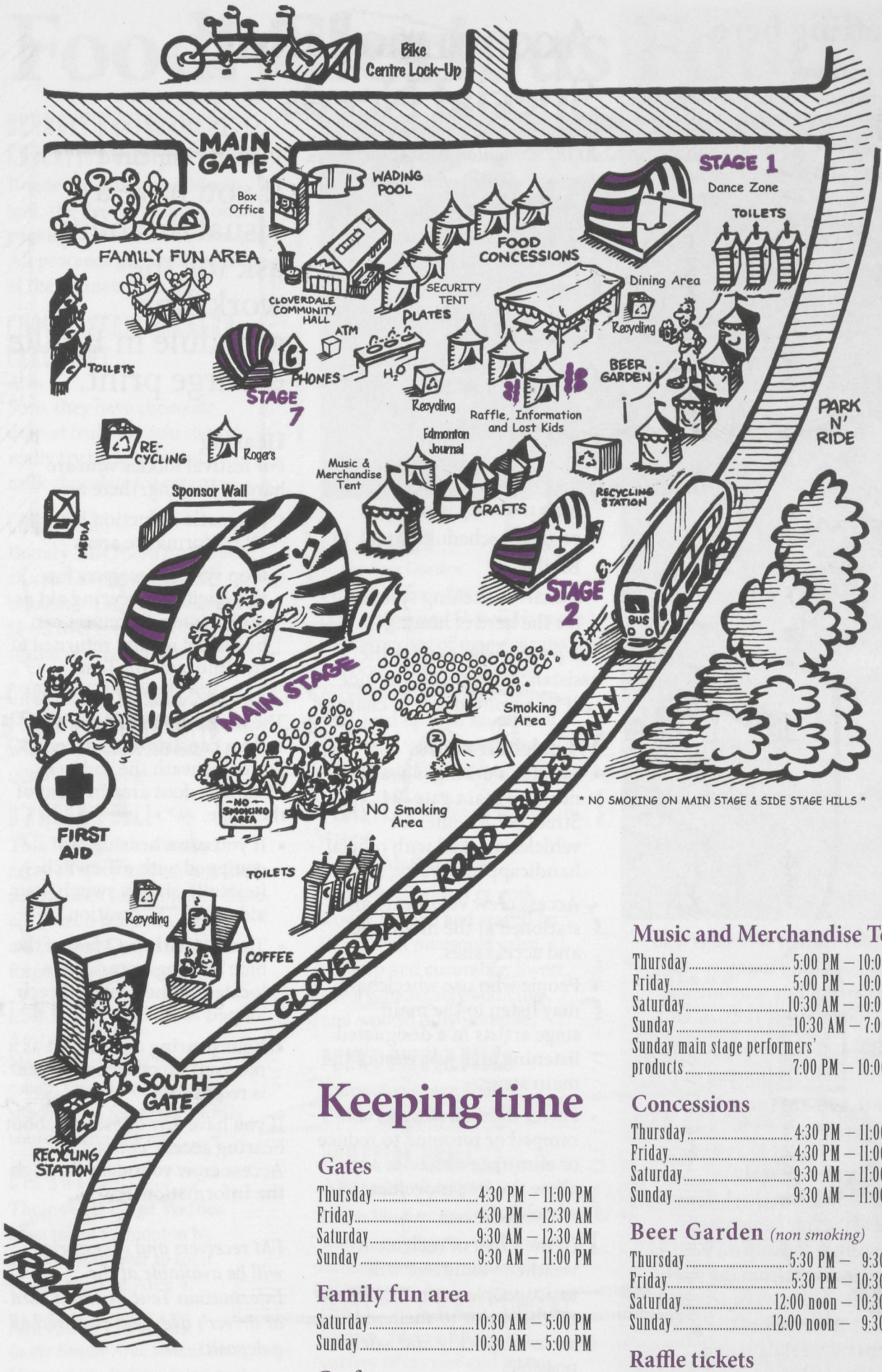
Go to the Rogers Wireless tent for free cell phone service.

Yoga Sessions

These will be held on Saturday and Sunday from 10:00 - 10:50 a.m. in the dance area to the left of Main Stage.



ILLUSTRATIONS BY: GREG HUCULAK AND ROSE-ANN TISSERAND



Keeping time

Gates

Thursday	4:30 PM – 11:00 PM
Friday	4:30 PM – 12:30 AM
Saturday	9:30 AM – 12:30 AM
Sunday	9:30 AM – 11:00 PM

Family fun area

Saturday	10:30 AM – 5:00 PM
Sunday	10:30 AM – 5:00 PM

Crafts tent

Friday	5:00 PM – 8:00 PM
Saturday	10:00 AM – 8:00 PM
Sunday	10:00 AM – 7:00 PM

Music and Merchandise Tent

Thursday	5:00 PM – 10:00 PM
Friday	5:00 PM – 10:00 PM
Saturday	10:30 AM – 10:00 PM
Sunday	10:30 AM – 7:00 PM
Sunday main stage performers' products	7:00 PM – 10:00 PM

Concessions

Thursday	4:30 PM – 11:00 PM
Friday	4:30 PM – 11:00 PM
Saturday	9:30 AM – 11:00 PM
Sunday	9:30 AM – 11:00 PM

Beer Garden *(non smoking)*

Thursday	5:30 PM – 9:30 PM
Friday	5:30 PM – 10:30 PM
Saturday	12:00 noon – 10:30 PM
Sunday	12:00 noon – 9:30 PM

Raffle tickets

Thursday	6:30 PM – 10:00 PM
Friday	6:00 PM – 10:00 PM
Saturday	12:00 noon – 10:00 PM
Sunday	12:00 noon – 8:00 PM

Getting here

No parking

There is no public parking close to the festival site. Vehicles parked in Cloverdale will be tagged and towed. Here are some alternatives:

Park 'n' ride

SUPPORTED BY EDMONTON TRANSIT

The transit location is at Bus Stop #2749, on 87 Ave. (UofA Butterdome).

Parking event rate is $5.00 available from all Campus Lots. In effect 1 hour before bus service begins.

Fares per trip:

ADULTS/CHILDREN.....(ETS RATES)
5 YEARS & UNDER.....FREE

*Please note: Transit passes **are valid** for park 'n' ride.*

**Bus Drivers do NOT carry change.*

Hours

THURSDAY .....3:30 PM – 11:30 PM
FRIDAY .....3:30 PM – 1:00 AM
SATURDAY .....8:30 AM – 1:00 AM
SUNDAY .....8:30 AM – 11:30 PM

Park 'n' ride buses arrive and leave from the northeast corner of Gallagher Park 97 Ave.& 92 St. every 30 minutes.

Regular transit service is also available along many routes. You can get bus schedules at the Information Tent, or call

- **780-496-1600** for recorded information 24 hours a day
- **780-496-1611** to speak to a real person

Park your pedals

Cycle down and check your bike at the free, supervised bike centre lock-up on 97th Avenue across from the main gate, the centre is supervised from 1 hour before the gate opens on weekdays and a half hour before on the weekend until a half hour after concert close. Absolutely no unsupervised overnight bike parking.

Accommodating Special Needs

At the Edmonton Folk Music Festival, we are committed to accommodating people with specific needs, so they too can enjoy the festival with the least amount of hassle.

If you have special needs due to a disability, the Access crew can answer questions, provide you with assistance and give you information about:

- a designated listening area for people in wheelchairs or with mobility issues.
- program schedules in Braille
- assistive-listening systems for the hard of hearing

For people who require the assistance of an aide, the aide will be admitted free of charge.

Wheelchair access

- Limited Parking is available near the main gate (94 Street, 97 Avenue) for vehicles marked with official handicapped parking signs.
- Access crew volunteers are stationed at the main gate and access sites.
- People who use wheelchairs may listen to the main stage artists in a designated listening area just west of the main stage.
- Power lines on site are ramped or rerouted to reduce or eliminate obstacles and allow the free movement of wheelchairs.
- In the event of inclement weather, volunteers will assist people with disabilities off the site or to sheltered areas as quickly and safely as possible.

Visually impaired

If you have a visual disability, ask for the workshop schedule in Braille or large print.

Hearing

For festival folkies who are hard of hearing, there are:

- magnetic induction loops at all performance areas
- loop system receivers for those with no hearing aid or no T-switch. Receivers can be picked up and returned at the Information Tent.

The magnetic induction loop system consists of an antenna placed beneath the sod in a 25-square-foot area in front of the stage.

- If you use a hearing aid equipped with a T-switch (telecoil), simply switch your aid to the "T" position.
- Then sit within 12 feet of the blue hearing-access signs located in the centre of each looped area.
- Your hearing aid will act as a receiver; no other equipment is required.

If you have any questions about hearing access, contact an Access crew volunteer through the Information Tent.

FM receivers and accessories will be available at the Information Tent. A credit card or driver's licence is required as a deposit.

Food! Glorious Food!

BENNETT ENVIRONMENTAL EDUCATION CENTRE

Beside the Music and Merch tent, the Bennett Centre offers packaged snacks and beverages. All proceeds go to programming at the Bennett Centre.

CHOCOLATERIE BERNARD CALLEBAUT

Area 4

Sure, they have chocolate dipped fruit, but you should really try their hazelnut milk chocolate ice cream.

CORNSTARS

Buttery BBQ corn on the cob, chicken wings and onion blossoms. Looking for brunch? Head over for a Belgian waffle or breakfast burrito.

CHOCOLATE COVERED BANANAS

Frozen chocolate-y goodness with a well selected list of sweet toppings.

D'AMORE'S DELI

This Italian deli offers an array of spicy and mild grilled sandwiches in addition to fresh-cut French fries and cactus cut potato chips. And don't forget to try the poutine.

ELM CAFÉ

Area 4

Nate Box and his team create savory hot and cold sandwiches featuring locally sourced ingredients.

EVA SWEET

Their sweet Liege Waffles have taken Edmonton by storm. Head over to their waffle truck at Area 4.

FANTASIA ITALIANA

In the Family Area behind Main Stage

Homemade Italian gelati and cappuccino bar complete with biscotti and baked goods. We suggest an affogato – a scoop of gelato "drowned" in espresso.



PHOTO BY FRANK GASPARIK

FAT FRANKS

In the Beer Garden

Frankly, every day must have its dog. Italian and Honey Ham are the favourites of many carnivores, but don't forget about their excellent veggie dogs. Either way, load up with sauerkraut, pickles, a variety of mustards and a long list of other condiments.

FILISTIX

Area 4

A City Market staple

Local beef brisket or pork slowly roasted and served on a bun with pineapple salsa, cilantro and cucumber. Sweet, savory, incredibly addictive, and wonderfully portable.

FUNKY PICKLE PIZZA

Edmonton's own Funky Pickle Pizza by the slice.

HOMEFIRE GRILL

A little bit of Alberta

Bison burgers and bannock with maple butter, with sweet saskatoon berry tarts to end.

INDIA PALACE RESTAURANT

Savory chicken bhoona, a variety of curries and butter chicken, with fresh samosas and naan on the side. Be sure to grab a cool, rich lassi or spicy chai to sip on the hill.

IRIE FOODS

Jamaican – Irie Foods is much loved for their spicy jerk chicken. Also head over for vegetarian roti and savory Jamaican beef patties.

KOREAN VILLAGE RESTAURANT

Bul-go-gi craving? This is your go to.

LEMON HEAVEN

Stage 5

Their lemon shaped tent has become a staple for Edmonton's summer festivals. Nothing beats fresh, cool lemonade on a warm August afternoon.

LITTLE O'S

Is the festival really complete without mini donuts or an elephant ear? Go on – bathing suit season is almost over.

M&M UKRAINIAN

Pyrohy, cabbage rolls, Kielbasa and borscht – almost like Baba used to make.

MEDITERRANEAN BBQ

Chicken and sausage all packaged with tzatziki in a highly portable pita envelope.

NOMAD'S KITCHEN

African inspired dishes with their own eclectic twist. Vegetarians: Nomad's Kitchen may become your new best friend.

NUMCHOK WILAI
Pad Thai, crispy wrapped shrimp and a slightly spicy, rich Thai green curry.

THE NUTMAN
For the snackers in us, The Nutman has nut mixes, chocolate and sweet treats on hand.

THE ONIGIRI CO.
The original Japanese Rice Sandwich. Short-grain, brown or white rice shaped and filled with savory combo's like Yam n' Salmon, Dilly Tuna and Sweet Chili Tofu. Everything is enveloped in a crisp sheet of Nori making it the perfect portable snack.

ORIGINAL CANADIAN KETTLE KORN
Near the Beer Garden
There's a reason we find popcorn kernels all over the hill on Monday morning. This sweet-salty treat is a Folkfest favourite, perfect for sharing on your tarp.

THE PUNKY POTATO
Here you'll find potato goodness in the form of regular and sweet potato fries, but then there's also Philly cheese steak sandwiches, burgers and a long list of deep fried goodness, as well as cheesecake.

ROMA BISTRO
Latin American fare including papusas, empanadas and tamales.

ROYAL ICE CREAM TREATS
They've got your ice cream needs covered – hard scoop, soft serve, chocolate dipped wonders and beyond.

STELLA BLUE COFFEE
Top of the hill
You know you'll need a coffee when you come through the South Gate… or after you decide to walk up the hill to check out the view.

TASTE OF MONGOLIA
Another festival staple. Their crispy green onion cakes are legendary, but you can also find ginger beef, dumplings and chow mein here as well.

2011 Folk Fest Raffle

EDMONTON FOLK MUSIC FESTIVAL

Earlybird Prize:

OUTDOOR ADVENTURE PACKAGE: Get prepared for your outdoor adventures with a **$1000 Campers Village gift certificate,** courtesy of Campers Village. You will be able to bring these adventures into clear view with your new **PROMASTER *Infinity EL•X 8x42 ED Binoculars**, provided by **McBain Camera**.
Package Valued at $1499.95

SILVER TARP PRIZE PACKAGE: The winner and a guest will enjoy the 2012 Edmonton Folk Music Festival with **two full VIP backstage passes and second placement of their tarp on the Main Stage hill!** You'll also enjoy **20 pre-selected 2011 Edmonton Folk Music Festival performer CDs.**
Package Valued at $1400

Main Draw:

SPECIAL DRAW: **Golden Tarp Prize Package:** The winner and a guest will enjoy **two full VIP backstage passes for the 2012 Edmonton Folk Music Festival** with the best seats at the festival – the Golden tarp winner receives **first placement of their tarp at the Main Stage!** This red carpet treatment includes **four night's Fairmont view accommodation with valet parking at the Fairmont Hotel Macdonald** during the 2012 Festival weekend **(Thursday through Sunday night), donated by the Fairmont Hotel Macdonald.**
Package Valued at $2196

1st PRIZE **Guild Guitar: D-50 Bluegrass Special** with rosewood sides and back, a red spruce top with scalloped red spruce braces, and a natural finish. Comes with a deluxe case. **Donated by Avenue Guitars.**
Valued at $3199.99

2nd PRIZE **Sky Suite Package:** The winner and 11 friends will enjoy one **Edmonton Oilers 2011/2012 regular season home game in a luxurious Sky Suite box,** including **$300 worth of food and beverage,** courtesy of **Ticketmaster Canada LP** (select dates only; some restrictions apply).
Package Valued at $2500

3rd PRIZE **Party Prize Package:** The party begins with your very own **Mini beer fridge stocked with 12 dozen fresh brews, donated by Big Rock Breweries. Fat Franks** provides the food and beverage with a **catered personal event/party for 50** at location of choice within greater Edmonton, inclusive of selected product line and beverages. Your party will be complete with **15 pre-selected 2011 Edmonton Folk Music Festival performer CDs.**
Package Valued at $1600

4th PRIZE **Home Audio System: Peachtree Audio Desktop audio system**, comprised of a musicBox amplifier/iPod® dock/digital to analogue converter and a pair of mB3 near-field speakers. **Donated by The Gramophone.** To complete the prize is a **32GB iPod touch®, courtesy of the Edmonton Folk Music Festival.**
Valued at $1218

15,300 tickets printed. 600 X 1 for $3.00, 14 700 X 2 for $5.00 Complete rules available at the Raffle Booth. *License # 316665*

$3 each or 2 for $5



PHOTO BY ANNE MARIE RESTA

Forever Folk Fest — Pointing the Way to Our Future

The Edmonton Folk Music Festival Society Fund (also unofficially known as the Folk Fest Forever Fund) is now entering its seventh year of existence, and we have achieved some truly amazing results. The coup of having Van Morrison play our Wednesday night fundraiser in 2010, matching government funds and generous donations from various sources, the fund now enjoys a balance of approximately $1.3 million CAD. It is truly amazing what we have done in a relatively short amount of time.

The Folk Festival contributes surplus funds yearly (if we have a surplus) as well as all proceeds generated from candle sales to help our endowment fund grow. This fund has been entrusted to the Edmonton Community Foundation for investment, and the Folk Festival receives an annual income of 3.5% of the principal per year forever.

If you want to join others and make a contribution to our endowment fund, there are two ways that you can make a gift:

A Living Legacy – Donations will be accepted at the Information Tent during the festival or via mail throughout the year at the office. A tax receipt will be provided once your gift has been processed.

End of Life Gift – You can plan for the future by naming the Edmonton Community Foundation, Edmonton Folk Music Festival Society Fund in your will or life insurance policy to mitigate taxes and acknowledge the impact this great festival has had upon your life.

If you have any questions about the fund, please do not hesitate to contact Terry Wickham, Producer, or Vicki Fannon, Manager of Volunteers, at the Festival office (780.429.1899). If you would like more information during the festival, please ask for a Forever Folk Fest brochure from the Information Tent!

Cam McCormick
Vice-Chair EFMFS, Chairman of Endowment Committee

Folkies ... Make it Happen!

with Cleanit Greenit Composting System Inc. and the Edmonton Folk Fest

DO IT AGAIN THIS YEAR!!

BIODEGRADABLE Plates, Cups and Cutlery!!

The Edmonton Folk Fest food venues are continuing to serve up the same delicious food with biodegradable plates, cups and cutlery. These can go right into the Cleanit Greenit green bins so they can be made into CG's Organic Soil™ compost products and go back into our gardens.

Remember: plastics from home are garbage!

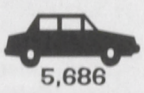
WASTE DIVERSION STATIONS (Organics, Recyclables, Garbage)

Did you notice? More diversion centers they come in three's - a big organics cart, a nice recycling bin and an itty bitty waste bin. Folkies . . . Make it Happen... DIVERT!!

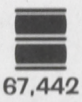
HOW YOU HELP?

By diverting your waste from landfill. The organics bin (for food waste, soiled paper waste and NOW biodegradable plates, cups and cutlery) goes to the Cleanit Greenit Compost Facility where it's composted and processed into Organic Soil™ products the right stuff for our environment.

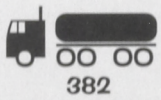
Each year, Cleanit Greenit reduces greenhouse gas emissions by ~ 29,000 CO^2 equivalent tonnes - that's equivalent to reducing carbon dioxide emissions by any one of the following:



5,686
Passenger Cars



67,442
Barrels of Oil Used



382
Tanker Truck's Use of Gasoline



743,590
Tree Seedlings*

*carbon sequestered from tree seedlings growing over 10 years

To buy compost, call 780-451-0921 and keep "Doin' the Compost Thing"

Need a Fundraiser?

Do a compost sale. Raise $1,000 to $4,500 in one day!!
Application Deadline is February 6th, 2012.
Call Vanessa at 780-488-7926.

CG's Organic Soil™ fundraiser sales helped raise more than $50,000 for Edmonton community groups in 2011!!

Go green!

The Edmonton Folk Music Festival is committed to minimizing the festival's impact on the environment.

It's up to you! Please place recyclables and refundables in the proper bin.

Look for a waste diversion station for:

Refundables:

- beverage containers

Recycleables:

- plastic & paper

Check the map (pgs 12 & 13) for the locations of the waste diversion stations.

*We'd like to thank the City of Edmonton for the use of the recycling bins and the services of the Edmonton Composting Facility. Also, keep an eye out on site for the City's **Know What to Throw** program.*

Reusable cups

Bring your own reusable cup, or buy one at the Merch Tent!

Biodegradable beer cups in the Beer Garden! Thanks to Big Rock!

Biodegradable cutlery and containers are used at concessions. After use, they can be placed in Cleanit-Greenit bins. Look for our green team for more information. Reusable cutlery is available at the Campers Village tent.

Reusable plates

- Pay a $2 deposit when you purchase food served on a plate.
- Return your plate to the plate return depot and get your $2 deposit back.
- Please return plates as soon as possible after eating. We have a limited number and must keep them circulating.

The festival runs the reusable plate program with the assistance of the Edmonton Community Foundation. The plates are shared with other festivals and organizations.

MAIN STAGE

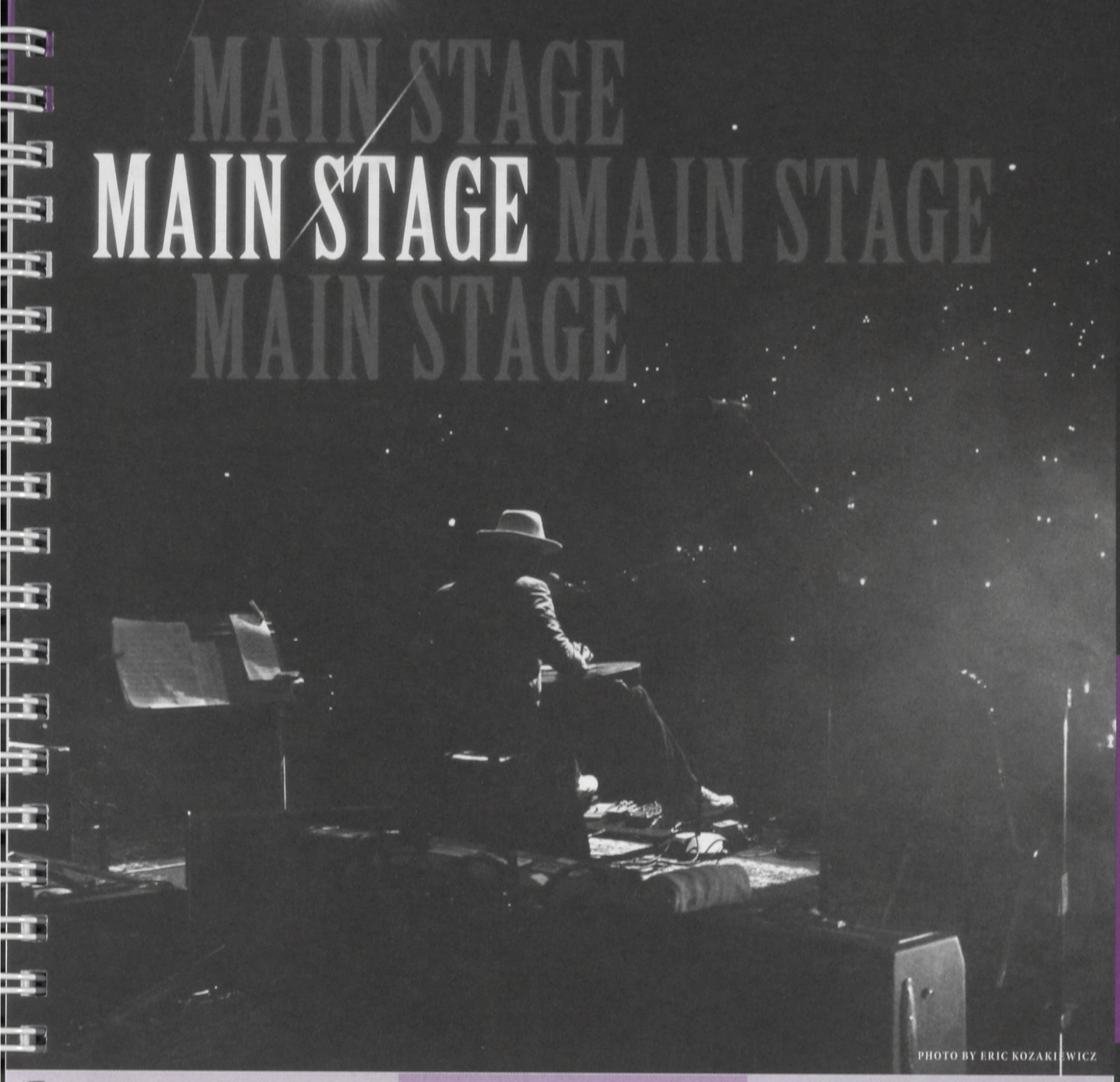


PHOTO BY ERIC KOZAKIEWICZ

Thursday

6 p.m. to 11 p.m.

Imelda May

Angelique Kidjo

Edward Sharpe and the Magnetic Zeros

Gipsy Kings featuring Nicolas Reyes and Tonino Baliardo

Friday

9 p.m. to 12:30 a.m.

Lissie

Taj Mahal Trio

Noah and the Whale

Note: Session Stages run 6 pm to 9 pm

Saturday

2 p.m. to 3 p.m.

Kíla

7 p.m. to 12:30 a.m.

Del McCoury Band and the Preservation Hall Jazz Band

K.T. Tunstall

John Mayall

Brandi Carlile

Sunday

2 p.m. to 3 p.m.

Blackie and the Rodeo Kings

7 p.m. to 11 p.m.

Andrew Bird

Lyle Lovett and his Large Band

k.d. lang and the Siss Boom Bang

Finale

Performers at a glance

Matt Andersen
Sat 12:30 PM.....Stage 2
Sat 6:05 PM.....Stage 6
Sun 12:00 PM.....Stage 1*
Sun 6:00 PM.....Stage 5

Karla Anderson
Sat 12:00 PM.....Stage 7*
Sat 6:05 PM.....Stage 6
Sun 5:30 PM.....Stage 2

Aurelio and Garifuna Soul
Fri 7:30 PM.....Stage 6
Sat 3:00 PM.....Stage 7*

Baka Beyond
Fri 6:00 PM.....Stage 3*
Sat 11:00 AM.....Stage 3
Sun 11:00 AM.....Stage 3

Del Barber
Sat 12:30 PM.....Stage 6
Sat 5:40 PM.....Stage 5
Sun 11:00 AM.....Stage 1*
Sun 5:30 PM.....Stage 2

Keola and Moana Beamer
Sat 11:00 AM.....Stage 3
Sat 6:05 PM.....Stage 6
Sun 1:00 PM.....Stage 7*
Sun 3:00 PM.....Stage 5

Andrew Bird
Sun 3:00 PM.....Stage 1
Sun 7:00 PM.... Main Stage*

Blackie and the Rodeo Kings
Sat 12:30 PM.....Stage 2
(C.Linden)
Sat 4:35 PM.....Stage 1
(C.Linden)
Sat 5:40 PM.....Stage 5
(T.Wilson)
Sun 2:00 PM.... Main Stage*
Sun 4:15 PM.....Stage 6
(S. Ryder)
Sun 6:00 PM.....Stage 5

Bill Bourne: Free Radio Dance Band
Fri 7:05 PM.....Stage 1*
Sat 12:30 PM.....Stage 6
Sat 4:30 PM.....Stage 7
Sun 11:00 AM.....Stage 2

Pieta Brown
Sat 12:30 PM.....Stage 6
Sat 4:30 PM.....Stage 5
Sun 12:00 PM.....Stage 2*
Sun 5:30 PM.....Stage 6

Ane Brun
Fri 7:30 PM.....Stage 5
Sat 11:00 AM.....Stage 2
Sun 1:00 PM.....Stage 2*
Sun 4:30 PM.....Stage 5

Brandi Carlile
Sat 11:09 PM.. Main Stage*
Sun 4:15 PM.....Stage 6
Sun 5:30 PM.....Stage 6

Guy Clark
Sat 5:05 PM.....Stage 3*
Sun 5:30 PM.....Stage 3

JP Cormier and the Elliott Brothers
Fri 6:00 PM.....Stage 5
Fri 8:05 PM.....Stage 7*
Sat 12:30 PM.....Stage 5
Sat 3:00 PM.....Stage 5
Sun 3:00 PM.....Stage 5

Amelia Curran
Fri 7:30 PM.....Stage 2
Sat 12:00 PM.....Stage 1*
Sat 5:05 PM.....Stage 6
Sun 12:30 PM.....Stage 5
Sun 5:30 PM.....Stage 6

Kat Danser
Sat 11:00 AM.....Stage 1*
Sat 4:30 PM.....Stage 7
Sun 5:30 PM.....Stage 2

De Temps Antan
Fri 7:30 PM.....Stage 2
Sat 12:30 PM.....Stage 5
Sun 12:00 PM.....Stage 7*
Sun 4:00 PM.....Stage 2

The Deep Dark Woods
Fri 7:30 PM.....Stage 5
Sat 1:00 PM.....Stage 1*
Sat 4:30 PM.....Stage 5
Sun 11:00 AM.....Stage 2
Sun 4:00 PM.....Stage 2

Deer Tick
Sat 11:00 AM.....Stage 2
Sun 3:00 PM.....Stage 6*
Sun 4:15 PM.....Stage 6

Delhi 2 Dublin
Fri 6:00 PM.....Stage 5
Sat 3:00 PM.....Stage 6*

Alpha Yaya Diallo
Fri 6:00 PM.....Stage 2
Fri 8:05 PM.....Stage 1*
Sun 3:00 PM.....Stage 5

Edward Sharpe and the Magnetic Zeros
Thurs 8:26 PM.... Main Stage*

Etran Finatawa
Sun 12:20 PM.....Stage 3
Sun 3:00 PM.....Stage 1
Sun 4:00 PM.....Stage 1*

Fearing & White
Sat 11:00 AM.....Stage 7*
(Andy White)
Sat 12:30 PM.....Stage 5
Sat 6:05 PM.....Stage 7*
Sun 4:30 PM.....Stage 5

Jeremy Fisher
Fri 7:30 PM.....Stage 2
Sat 11:00 AM.....Stage 2
Sat 5:40 PM.....Stage 5
Sun 1:00 PM.....Stage 1*
Sun 4:15 PM.....Stage 6

The Flatlanders
Sat 3:00 PM.....Stage 2*
Sun 11:00 AM.....Stage 6
(J. Gilmore)
Sun 12:30 PM.....Stage 5
(B. Hancock)
Sun 12:30 PM.....Stage 6
(J. Ely)
Sun 5:30 PM.....Stage 3

Amos Garrett and the Festival House Band
Sat 12:30 PM.....Stage 2
(A. Garrett)
Sat 4:30 PM.....Stage 1

Mary Gauthier
Sat 11:00 AM.....Stage 6
Sat 4:00 PM.....Stage 3*
Sun 12:30 PM.....Stage 5
Sun 4:30 PM.....Stage 5

Gipsy Kings
Thurs 9:50 PM... Main Stage*

Gough, Clancy, Bracken and McCarthy
Fri 6:00 PM.....Stage 5
Sat 4:20 PM.....Stage 2*
Sun 11:00 AM.....Stage 5

Nanci Griffith
Sun 3:00 PM.....Stage 3*
Sun 5:30 PM.....Stage 3

The Holmes Brothers
Sat 4:35 PM.....Stage 1
Sat 6:00 PM.....Stage 1*
Sun 12:20 PM.....Stage 3

Ron Hynes
Fri 8:05 PM.....Stage 3*
Sat 11:00 AM.....Stage 5
Sat 5:05 PM.....Stage 6

Wanda Jackson
Fri 6:00 PM.....Stage 7*
Fri 7:30 PM.....Stage 5

Sarah Jarosz
Sat 12:30 PM.....Stage 6
Sat 3:00 PM.....Stage 5
Sat 6:05 PM.....Stage 3*
Sun 12:20 PM.....Stage 3
Sun 4:30 PM.....Stage 5

James Keelaghan Trio
Fri 7:05 PM.....Stage 3*
Sat 11:00 AM.....Stage 6
Sun 12:30 PM.....Stage 5
Sun 4:00 PM.....Stage 2

Angelique Kidjo
Thurs 7:11 PM... Main Stage*
Fri 6:00 PM.....Stage 6

Kíla
Sat 11:00 AM.....Stage 5
Sat 2:00 PM.... Main Stage*
Sun 11:00 AM.....Stage 5

The Amazing Kreskin
Sat 5:30 PM.....Stage 2*

k.d. lang and the Siss Boom Bang
Sun 9:50 PM.... Main Stage*

Lissie
Fri 6:00 PM.....Stage 6
Fri 9:00 PM.... Main Stage*

Lyle Lovett and His Large Band
Sun 5:30 PM.....Stage 3
Sun 8:20 PM.... Main Stage*

Janiva Magness
Sat 3:00 PM.....Stage 1
Sun 6:05 PM.....Stage 1*

Taj Mahal Trio
Fri 6:00 PM.....Stage 6
Fri 10:07 PM.. Main Stage*

Imelda May
Thurs 6:00 PM... Main Stage*

John Mayall
Sat 3:00 PM.....Stage 1
Sat 9:49 PM.... Main Stage*

The Del McCoury Band and the Preservation Hall Jazz Band

Sat 3:00 PM.....Stage 1
Sat 3:00 PM.....Stage 5
Sat 7:00 PM.... Main Stage*

The McDades

Fri 7:05 PM..... Stage 7*
Sat 12:30 PM.....Stage 5
Sun 11:00 AM.....Stage 5
Sun 3:00 PM.....Stage 5

Mighty Popo

Fri 6:00 PM.....Stage 2
Sat 1:00 PM..... Stage 7*
Sun 11:00 AM.....Stage 3
Sun 4:00 PM.....Stage 2

Noah and the Whale

Fri 6:00 PM.....Stage 6
Fri 11:25 PM.. Main Stage*

The Once

Fri 7:30 PM.....Stage 2
Sat 11:00 AM.....Stage 5
Sat 5:05 PM.....Stage 6
Sun 4:05 PM..... Stage 7*

Los Paperboys

Fri 6:00 PM.....Stage 2
Sat 4:05 PM..... Stage 6*

Tim Robbins and the Rogues Gallery Band

Sat 11:00 AM.....Stage 6
Sat 3:00 PM..... Stage 3*

Duke Robillard Band

Sat 4:35 PM.....Stage 1
Sun 5:00 PM..... Stage 1*

Garnet Rogers

Fri 7:30 PM.....Stage 5
Sat 11:00 AM.....Stage 5
Sun 12:30 PM.....Stage 6
Sun 5:05 PM..... Stage 7*

Sean Rowe

Sat 11:00 AM.....Stage 6
Sun 11:00 AM.....Stage 6
Sun 3:00 PM..... Stage 2*
Sun 5:30 PM.....Stage 6

John Rutherford

Sat 12:30 PM.....Stage 2
Sat 4:30 PM.....Stage 7
Sun 11:00 AM..... Stage 7*

The Secret Sisters

Sun 4:25 PM..... Stage 3*

Chris Smither

Sat 11:00 AM.....Stage 2
Sat 4:30 PM.....Stage 5
Sun 11:00 AM.....Stage 6
Sun 6:05 PM..... Stage 7*

Ti Coca and Wanga Nègès

Fri 7:30 PM.....Stage 6
Sat 11:00 AM.....Stage 3
Sun 11:00 AM.....Stage 6
Sun 3:00 PM..... Stage 7*

KT Tunstall

Sat 5:40 PM.....Stage 5
Sat 8:20 PM.... Main Stage*

U22

Sat 12:30 PM..... Stage 3*
Sat 4:30 PM.....Stage 7 (Babyn, Patrick)
Sun 11:00 AM.....Stage 3 (Thai)
Sun 11:00 AM.....Stage 2 (Gates)
Sun 12:30 PM.....Stage 6 (Command)
Sun 5:30 PM.....Stage 2 (Scenic Route)

Joe Louis Walker

Fri 6:00 PM..... Stage 1*
Sat 3:00 PM.....Stage 1

*Denotes Concert

Friday sessions

	Stage 1	Stage 2	Stage 3	Stage 5	Stage 6	Stage 7
6 p.m.	**Concert** Joe Louis Walker	**What A Wonderful World** Host: Tom Landa Mighty Popo Alpha Yaya Diallo Los Paperboys	**Concert** Baka Beyond	**Go For It** Gough, Clancy, Bracken and McCarthy Delhi 2 Dublin J.P. Cormier	**Talkin'bout My Generation** Host: Cam Hayden Taj Mahal Angelique Kidjo Noah and the Whale Lissie	**Concert** Wanda Jackson
7 p.m.	**Concert** Bill Bourne: Free Radio Dance Band	7:30 p.m. **Bluebird North** The Once De Temps Antan Jeremy Fisher Amelia Curran	**Concert** James Keelaghan	7:30 p.m. **Going Up the Country** Garnet Rogers Wanda Jackson Ane Brun The Deep Dark Woods	7:30 p.m. **Dancez, Dancez** Host: Lark Clark Aurelio and Garifuna Soul Ti Coca and Wanga Nègès	**Concert** The McDades
8 p.m.	**Concert** Alpha Yaya Diallo		**Concert** Ron Hynes			**Concert** J.P. Cormier and the Elliott Brothers
9 p.m.	**Main stage** Lissie					

Saturday

	Stage 1	Stage 2	Stage 3
11 a.m.	**Concert** Kat Danser	**Old Songs, New Songs** Chris Smither Deer Tick Ane Brun Jeremy Fisher	**A Sense of Wonder** Baka Beyond Keola and Moana Beamer Ti Coca and Wanga Nègès
12 p.m.	**Concert** Amelia Curran		
1 p.m.	**Concert** The Deep Dark Woods	12:30 p.m. **Porch Songs** Colin Linden John Rutherford Amos Garrett Matt Andersen	**Concert: U22** Host: Rhea March Ky Babyn The Command Sisters Braden Gates Kayla Patrick Jenie Thai Scenic Route to Alaska
2 p.m.	**Main stage Kíla**		
3 p.m.	**Natch'l Blues** Host: Holger Petersen Joe Louis Walker John Mayall Janiva Magness The Preservation Hall Jazz Band	**Concert** The Flatlanders	**Concert** Tim Robbins & the Rogues Gallery Band
4 p.m.	4:30 p.m. **Stony Plain's 35th Anniversary** Colin Linden The Holmes Brothers Amos Garrett and the Festival House Band Duke Robillard	4:15 p.m. **Concert** Gough, Clancy, Bracken and McCarthy	**Concert** Mary Gauthier
5 p.m.		5:30 p.m. The Amazing Kreskin	**Concert** Guy Clark
6 p.m.	**Concert** The Holmes Brothers		**Concert** Sarah Jarosz
7 p.m.	**Main Stage** **The Del McCoury Band and the Preservation Hall Jazz Band**		

Stage 5	Stage 6	Stage 7	
Celtic Colours Garnet Rogers Kíla The Once Ron Hynes	**And They Call It Democracy** James Keelaghan Tim Robbins Sean Rowe Mary Gauthier	**Concert** Andy White	11 a.m.
		Concert Karla Anderson	12 p.m.
12:30 p.m. **Folk Ways** Fearing & White J.P. Cormier and the Elliott Brothers The McDades De Temps Antan	12:30 p.m. **Turning Point** Bill Bourne Del Barber Sarah Jarosz Pieta Brown		
		Concert Mighty Popo	1 p.m.
Main stage Kíla			2 p.m.
String Us Along J.P. Cormier and the Elliott Brothers Del McCoury Band Sarah Jarosz	**Concert** Delhi 2 Dublin	**Concert** Aurelio and Garifuna Soul	3 p.m.
	Concert Los Paperboys		4 p.m.
4:30 p.m. **If Wishes Were Changes** Chris Smither The Deep Dark Woods Pieta Brown	**A Sense of Place** Ron Hynes Amelia Curran The Once	4:30 p.m. **The Key of A** Bill Bourne Kat Danser Ky Babyn John Rutherford Kayla Patrick	5 p.m.
5:30 p.m. **Heroes** Tom Wilson KT Tunstall Del Barber Jeremy Fisher	**Trouble** Matt Andersen Karla Anderson Keola and Moana Beamer	**Concert** Fearing & White	6 p.m.
Main Stage **The Del McCoury Band and the Preservation Hall Jazz Band**			7 p.m.

Sunday

	Stage 1	Stage 2	Stage 3
11 a.m.	**Concert** Del Barber	**Turn, Turn, Turn** Bill Bourne Braden Gates The Deep Dark Woods	**Giving Voice** Baka Beyond Mighty Popo Jenie Thai
12 p.m.	**Concert** Matt Andersen	**Concert** Pieta Brown with Bo Ramsey	12:15 p.m. **The Spirit Sings** The Holmes Brothers Etran Finatawa Sarah Jarosz
1 p.m.	**Concert** Jeremy Fisher	**Concert** Ane Brun	
2 p.m.	**Main stage** Blackie and the Rodeo Kings		
3 p.m.	**World Turning** Host: Lark Clark Andrew Bird Etran Finatawa	**Concert** Sean Rowe	**Concert** Nanci Griffith
4 p.m.	**Concert** Etran Finatawa	**Straight from the Heart** James Keelaghan Mighty Popo The Deep Dark Woods De Temps Antan	4:15 p.m. **Concert** The Secret Sisters
5 p.m.	**Concert** Duke Robillard	5:30 p.m. **Bluebird North #2** Karla Anderson Del Barber Kat Danser Scenic Route to Alaska	5:30 p.m. **Influences** The Flatlanders Guy Clark Lyle Lovett Nanci Griffith
6 p.m.	**Concert** Janiva Magness		
7 p.m.	**Main stage** Andrew Bird		

Stage 5	Stage 6	Stage 7	
Ceilidh Gough, Clancy, Bracken and McCarthy The McDades Kíla	**Easy Like Sunday Morning** Chris Smither Sean Rowe Ti Coca and Wanga Nègès Jimmie Dale Gilmore	**Concert** John Rutherford	11 a.m.
12:30 p.m. **If I Had A Hammer** James Keelaghan Mary Gauthier Amelia Curran Butch Hancock	12:30 p.m. **Simple Things** Garnet Rogers The Command Sisters Joe Ely	**Concert** De Temps Antan	12 p.m.
		Concert Keola and Moana Beamer	1 p.m.
Main stage	**Blackie and the Rodeo Kings**		2 p.m.
World Spinning J.P. Cormier and the Elliott Brothers Keola and Moana Beamer The McDades Alpha Yaya Diallo	**Concert** Deer Tick	**Concert** Ti Coca and Wanga Nègès	3 p.m.
4:30 p.m. **The Trouble with Normal** Fearing & White Mary Gauthier Sarah Jarosz Ane Brun	4:15 p.m. **Hearts and Bones** Serena Ryder Brandi Carlile Jeremy Fisher Deer Tick	**Concert** The Once	4 p.m.
		Concert Garnet Rogers	5 p.m.
Peaks and Valleys Blackie and the Rodeo Kings Matt Andersen	**Utopia** Brandi Carlile Sean Rowe Pieta Brown Amelia Curran	**Concert** Chris Smither	6 p.m.
Main stage	**Andrew Bird**		7 p.m.

Special thanks to sponsors and supporters

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Thanks

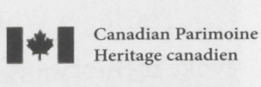
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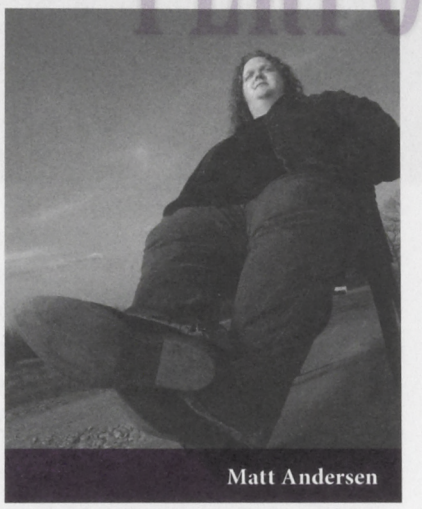






PERFORMERS

PERFORMERS PERFORMERS PERFORMERS



Matt Andersen

Matt Andersen

New Brunswick

Matt Andersen is first known for his covers of blues standards, but he has proven his skill in songwriting with a hybrid of blues, rock and roots sounds. The accolades keep pouring in. Besides many East Coast Music Awards as well as 2011 Maple Blues Awards, Matt is the first Canadian to win the International Blues Challenge in Memphis, beating out musicians from around the world in the solo/duo category in 2010.

His size and gravelly voice evoke memories of the late Howlin' Wolf, but he can also tone it down with a big helping of sensitivity. As Matt sings, "You know I'm not like anyone else, 'cause one size never fits."

He started his career fronting a band called the Flattops, singing covers of classic blues songs. But over the past few years he has gravitated towards writing his own songs, finally releasing an entire album of originals, *Something In Between*, in 2008.

Matt has been a touring dynamo with yearly performances of over 200 nights on the road. Well known in his native New Brunswick, he was introduced to the rest of Canada through four tours with Stuart McLean's Vinyl Café. He has had great success in Britain where he has toured several times. This winter he played on the Legendary Rhythm and Blues Cruise of the Caribbean. MP

www.stubbyfingers.ca

Karla Anderson

Alberta

Karla Anderson is a self-professed daydreamer. With a voice that soars like a prairie wind, she's also one of Alberta's finest singer-songwriters.

In 2005, Karla garnered international attention when her song "What Else Can I Do?" was featured on an episode of *Joan of Arcadia*. Originally written for a friend grieving the death of her daughter, the song was so popular that it prompted the recording of her first album, *The Embassy Sessions*. Along with renowned musicians such as Kenny Malone, Keith Glass, and Mike Lent, the album topped the charts wherever it was played.



Karla Anderson

Karla, who makes her home outside of Edmonton, went on to release *Brand New Day* at the end of 2010. Her sophomore album, which has more of a full band sound, has also received widespread airplay around the United States. "I love it. So do my DJs," wrote disc jockey Luke Nestler of KDNK in Carbondale, Colorado. "It got 10 spins right out of the box. And it's still going strong." Closer to home, Edmonton music journalist Peter North wrote: "One listen to *Brand New Day* and there is no debate about whether she's got the goods."

What distinguishes Karla from other singer-songwriters, however, is her uncanny ability to cut to the emotional core of the songs she sings. Karla slows down her cover of the classic "Bye Bye Love" to reveal the marrow of heartache. JS

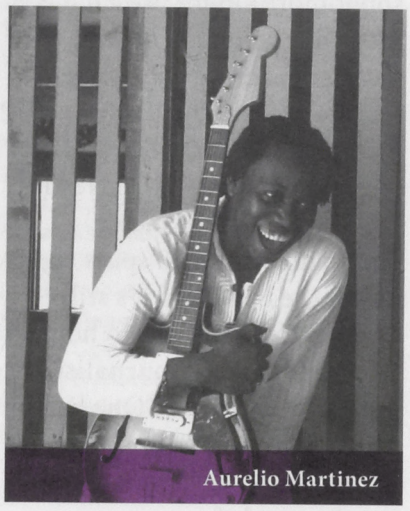
www.karlaanderson.com

Aurelio and the Garifuna Soul

Honduras

From his earliest years in the small coastal hamlet of Plaplaya on the Caribbean coast of Honduras, **Aurelio Martinez** was steeped in the Garifuna culture and surrounded by its rich music. His father was a well-known *paranda* singer who combined Garifuna roots and Latin sounds and his mother a talented vocalist, Aurelio became a drummer almost as soon as he could walk.

By the time he left Plaplaya at the age of 14 to attend school, Aurelio was already recognized as a prodigious drummer. He was also respected for his knowledge of the rhythms, rituals and songs of the Garifuna, who have their origins in a 1675 shipwreck that allowed enslaved Africans from present-day Nigeria to escape to Saint Vincent, where they intermarried with the indigenous Caribs and Arawaks before being forcibly deported to Central America.



Aurelio Martinez

Aurelio added Latin and pop sounds to these roots, emerging as a star of Central America's 1990s *punta* rock scene before coming to international attention in part through the efforts of fellow Garifuna star Andy Palacio, with whom he forged a strong friendship. In 2004, Aurelio released his first solo album, *Garifuna Soul*, to wide acclaim. The following year he took a break from his musical career, becoming the first representative in the Honduran National Congress of African descent. The devastating death of Palacio in 2008 brought Aurelio back to music. Ever the musical explorer, he travelled to Senegal to mentor with Youssou N'Dour before releasing this year's *Laru Beya*, a rich evolution of the Garifuna sound.

"I know I must continue the culture of my grandparents, of my ancestors, and find new ways to express it," says Aurelio of the importance of keeping Garifuna culture alive. "Few people know about it, but I adore it, and it's something I must share with the world." SH

www.realworldrecords.com/artists/aurelio

Baka Beyond

United Kingdom, Nigeria, Ghana, Congo

The music of **Baka Beyond** transcends genres, cultures and language. With Celtic melodies and fiddle, polyrhythmic percussion, hypnotic guitar lines, a variety of African instruments, traditional Cameroon rainforest singing, all anchored by heavy bass, this seven-piece band epitomizes the term world music.

Martin Cradick and **Su Hart** founded Baka Beyond in 1990 after a trip to Cameroon that began a lifelong musical friendship with a group of Baka Pygmy hunter-gatherers deep in the rain forest. The trip inspired the award-winning album *Spirit of the Forest*,

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Baka Beyond

which gave Baka Beyond worldwide recognition. At the same time, they have increased awareness of indigenous people around the world, especially the Baka.

And the Baka have much to teach the world. Su says, "Song and dance are used by the Baka for healing, for rituals, for keeping the community together and also for pure fun. We try to do the same in Baka Beyond."

The Baka have initiated Su and Martin into their music and have asked that they spread their culture beyond the forest. All profits from downloads of *In the Forest* and sales of the Baka DVD go to the Baka through the charity Global Music Exchange. Baka musicians also receive all royalties due to them for their contributions to Baka Beyond records. Not surprisingly, one of the improvements for the Baka people has been a new music house – a large barn with recording equipment – that was built on the request of the community. ER

www.bakabeyond.net

Del Barber

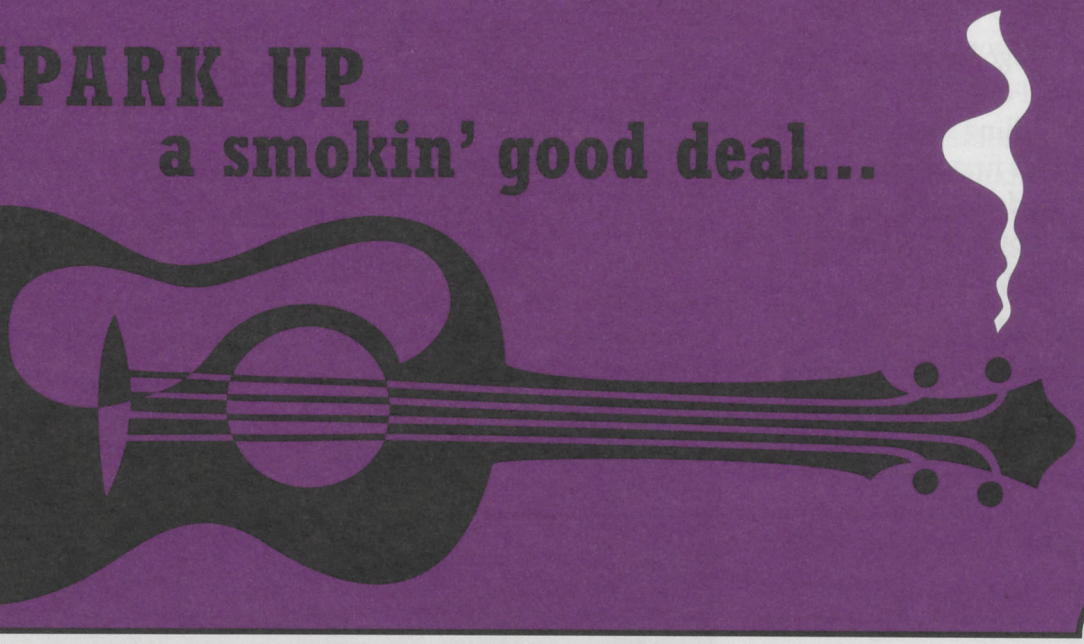
Manitoba

Del Barber was curious about why his Blackberry kept purring while he was driving to a gig in Edmonton.

It turns out that the device was being flooded with congratulatory messages – his second album had been nominated for a Juno award. It was a total surprise, he told the *Regina Leader Post*. He had submitted his album, *Love Songs for the Last Twenty*, on a

www.acousticmusicshop.com

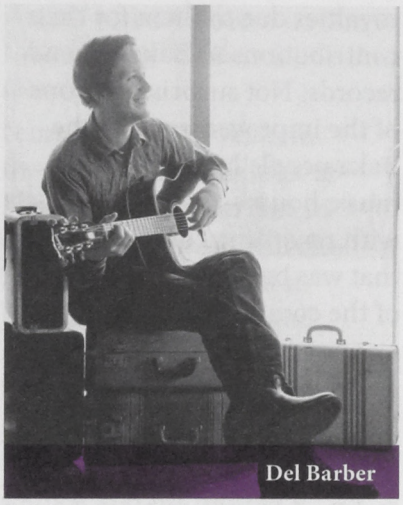
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Del Barber

whim, borrowing the entry fee from his parents.

But anyone who has heard Del wouldn't be surprised by the relatively quick rise to success of this 27-year-old songwriter from Winnipeg. With a voice reminiscent of Jackson Browne's, lyrics that channel the spirit of Townes Van Zandt but also display a streak of his unique wry humour, all anchored by solid finger-style guitar picking, he is quickly moving up the densely populated food chain of the Canadian roots music scene.

He was a huge hit at the Winnipeg Folk Festival last summer, selling nearly 400 copies of his first album, *Where the City Ends*, and his work has become known from Toronto to Old Crow.

A third cousin of blues-rocker Colin James, Del grew into his musical career gradually. Growing up in the French suburb of St. Norbert, he came from a musical family where relatives would either fight or sing at get-togethers. After playing in bands in high school he attended college in Chicago where he sang at open mics. He returned to Winnipeg to record, and the road beckoned. He now spends eight months per year criss-crossing the country, but never forgets his Prairie roots. MS

www.sonicbids.com/DelBarber

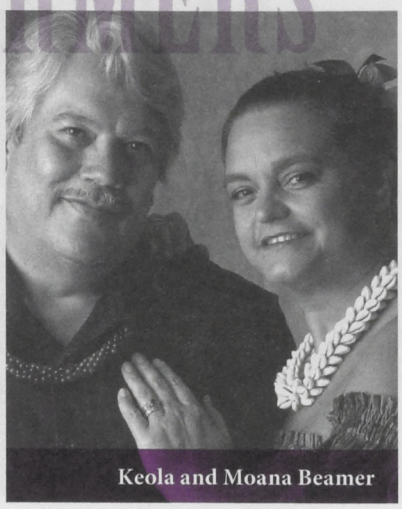
Keola and Moana Beamer

United States

"There's a beautiful feeling, at least once a day when the curtain of every day activity lifts, when you stop whatever you're doing, and see this place for its amazing beauty. The sun coming up, a gentle breeze, the mountains at sunset," reflects **Keola Beamer** of his native Hawaii. "There's a haunting sense of gratitude that you feel to be a part of this. It seems to me that this is what Hawaiian music is all about."

Keola's gratitude, expressed in a storied career that has spanned four decades and dozens of releases, has made him one of Hawaii's most beloved singer-songwriters. Keola's roots run deep, coming from a line of musicians that can be traced back five generations, and to the 15th-century rulers of Hawaii. He is a virtuoso and one of the world's leading teachers of the Hawaiian slack key guitar (*ki ho'alu*), in which the strings are "slacked" to produce many beautiful tunings, almost always based on a major tonality. The unique style is believed to have emerged on the island in the early 19th century from the Mexican and Spanish *vaqueros* (cowboys) brought to teach Hawaiians how to handle their growing cattle herds.

He is joined by **Moana Beamer**, master of the art of hula dance. Moana is a dynamo, adding percussive interludes, chanting, showcasing many of the nearly 272 documented styles of hula found in Hawaii. She also adds



Keola and Moana Beamer

an element of "talk story," giving the background behind many of the pieces the duo perform together.

Keola emerged as one of the leaders of a wave of contemporary Hawaiian music with the release of his debut 1972 album, *Hawaiian Slack Key Guitar in the Real Old Style*. In the ensuing decades, Keola has been a central figure in the "Hawaiian contemporary" genre, blending Hawaiian musical traditions with the global influences of rock, pop, Latin and folk music. His latest, 2010's collaboration with twice Grammy-nominated Hawaiian songstress Raiatea Helm, continues this inventive intermingling of Hawaiian and world music. SH

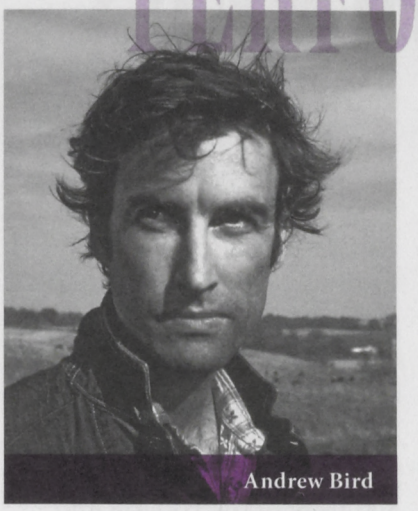
www.kbeamer.com

Andrew Bird

United States

For the last few years, Andrew Bird has flown a little higher.

When his album *Armchair Apocrypha* came out in 2007, a decade after he started making records, his audiences got bigger and his admirers — including the *New York Times*, *Newsweek* and the *New Yorker* — got more prestigious. Letterman and Conan came calling. Not coincidentally, he sold more records —


Andrew Bird

Apocrypha went on to sell more than 100,000 copies.

Did any of that influence the direction of his most recent disc, *Noble Beast*? "Not at all," the 38-year-old violinist and guitarist, told the *Onion AV Club* shortly after it came out. "When it was over, I was like, 'Wow. This is as weird a record as I've ever made.'

"I mean, I have some irrepressible pop impulses to write an appealing, concise song. And I also have some irrepressible kind of restlessness as well, and I need to keep myself interested."

That's reflected in his eclectic recorded output, which touches on swing (as an "auxiliary" member of the Squirrel Nut Zippers in the early 1990s), traditional folk, pre-Second World War jazz as well as pop and rock. Onstage, looped samples of his instrumental work bring an electronic and experimental element to the mix. Andrew has also had classical conservatory training — but it didn't suit him.

"It's a very uptight social atmosphere," he told the London *Daily Telegraph* in 2005. "I'm more about intuition, about connecting the tone to the voice.

"I preferred hanging out in pubs and playing bluegrass and jazz. I like social music." TS

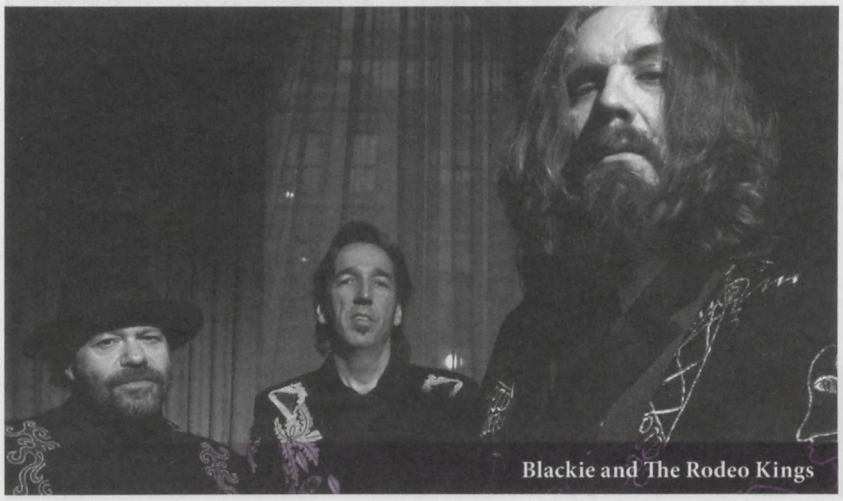
www.andrewbird.net

Blackie and the Rodeo Kings

Ontario / Nova Scotia

In 1996, three of Canada's top musicians — **Colin Linden, Stephen Fearing** and **Tom Wilson** — got together to pay tribute to the great Canadian songwriter, Willie P. Bennett. But **Blackie and the Rodeo Kings,** named after one of Willie's tunes, has taken on a huge life of its own.

Fifteen years later, this "temporary" band has just released its seventh disc, *Kings and Queens*, in which they managed to rope in a dozen legendary female artists, including Rosanne Cash, Holly Cole, Emmylou Harris and Lucinda Williams.


Blackie and The Rodeo Kings

While all three have had great individual careers, Blackie and the Rodeo Kings has turned out to be much more than the sum of the parts. Their music is even reputed to have found its way onto George W. Bush's iPod.

Colin, who wears his trademark black hat on stage, wears many hats in the music business — as a producer, songwriter and as a guitarist. He has played on 300 albums, produced 60, won countless Juno awards and earned a Grammy nomination. He has worked with everybody from Bruce Cockburn to The Band and has been in the movies, acting as a folksinging pastor in the Coen Brothers movie, *Intolerable Cruelty.*

Stephen, a multiple Juno-award-winner, is one of Canada's top singer-songwriters. Mixing powerful lyrics, creative arrangements and intricate finger-picking guitar arrangements, he has collaborated with many artists including Shawn Colvin, Richard Thompson and Sarah McLachlan

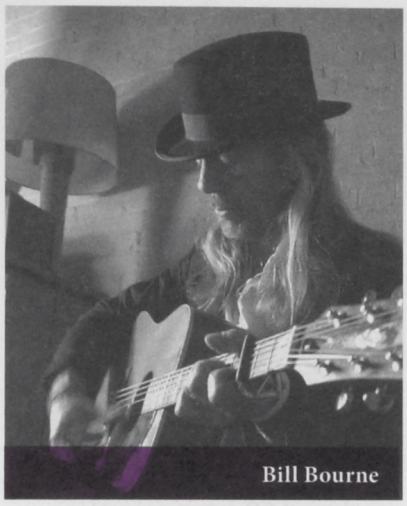
Tom, known for his work in the rock band Junkhouse, communicates via a gravelly voice best described as a force of nature. While spawned in the grimy city of Hamilton, Ontario, it is steeped in the spirit of the blues. His compositions have been covered by Murray McLauchlan, Billy Ray Cyrus, Edwin and Mavis Staples.

www.blackieandtherodeokings.com

Bill Bourne: Free Radio Dance Band

Alberta

You can't mistake Bill Bourne. Everyone knows the look. "I always thought Bill Bourne should have starred with



Bill Bourne

Gene Hackman and Clint Eastwood in *The Unforgiven*. He's a goddamn movie star, I'd say, with that black top hat and card shark face," the great songwriter Tom Russell has said. "More importantly, he is a shining light in the North American folk roots scene. He sings, plays guitar and writes with deep soul, and on the current musical landscape these talents constitute a revolutionary act of art."

Yes, Bill Bourne is more than the top hat and the unmistakable face. He's a three-time Juno winner, eight times nominated. He's a collaborator, organizing forays, expeditions and missions with the likes of Alan MacLeod, Shannon Johnson, Hans Staymer and Andreas Schuld; plus Lester Quitzau & Madagascar Slim in their group Tri-Continental.

He's a loner, humping his beat-up 1969 Gibson guitar and gear like an old gunslinger, going from town to town, setting up shop for a day. And he never stands still musically. He always finds new musical forms to explore, whether it is acoustic blues, Celtic, flamenco or his latest muse, electric garage band blues with the **Free Radio Dance Band.** He is a shaman, using his music like medicine, healing hearts, soothing minds. "Music is a dance; a happy heart. Music is the great teacher," he says. "The life in music is its power of transcendence: Music is a healing force that benefits all living things." He was also chosen as the first subject in the *For the Record* documentary series, a true testament of his power as a performer and his standing in the Alberta and Canadian musical landscape. Bill Bourne is a musician of our times, the past, the present and the future. WA

www.billbourne.com

Pieta Brown

United States

There's an old shed in the backyard of **Pieta Brown**'s father's house. It's not a big place but it's a seminal one

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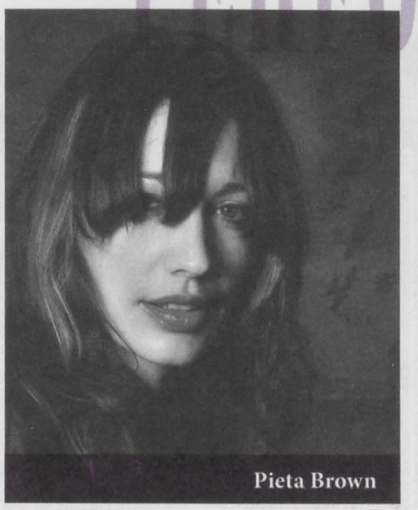
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Pieta Brown

for the Iowa-raised singer-songwriter. She was in her mid-20s, fresh off a linguistic degree, but she felt the tug of her musical genes.

Pieta is the daughter of Grammy-nominated folk icon, Greg Brown, and did play piano and write poetry as a kid, While music wasn't a priority as she grew up, that deep-seated urge to make music led Pieta to seclude herself into that backyard shed and write a number of songs, all of which appeared on a self-released cassette.

That cassette intrigued family friend Bo Ramsey, also known as a producer and guitarist for Lucinda Williams. He agreed to produce her debut album, a self-titled 2002 release. Critics and fans fell in love with her haunting voice and blues/folk-rooted style. She caught the ear of legendary producer Don Was, who called Pieta "a great singer-songwriter who possesses major star power magnetism," and agreed to produce her 2009 EP *Shimmer.*

She also attracted the attention of other artists, people such as Mark Knopfler, Loudon Wainwright III, Ani DiFranco, and John Prine, all of whom invited her to open for them on various tours over the years. Last year, Pieta released another album, *One and All*, and continues her career as a modern and transcendent performer and songwriter. The BBC calls her a "self-styled poetess, folk goddess and country waif. Her music resonates with a seductive simplicity and lyrical grace." WA

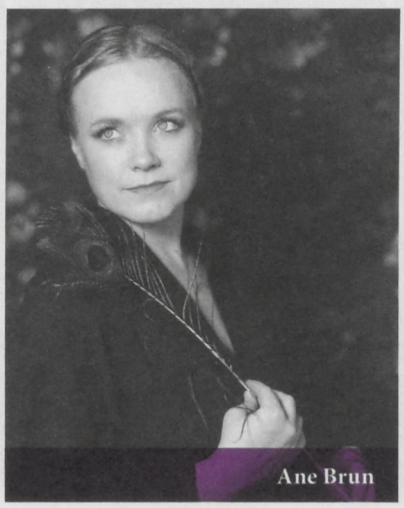
www.pietabrown.com

Ane Brun

Norway / Sweden

Listening to the delicate strumming of Norway-born and Sweden-based **Ane Brun** (pronounced Ah-na Broon), it's difficult to believe she didn't pick up a guitar until the age of 21. Despite the late start, Ane's incredible talent as an evocative songwriter and her intoxicating warbling voice have allowed her to quickly make up for lost time.

Getting her musical start as a busker on the streets of Barcelona and San Sebastian, Spain in the late '90s, Ane released her debut album, *Spending Time With Morgan*, to wide acclaim across Europe. Her 2005 sophomore effort, the spacious and deep *A Temporary Dive*, introduced Ane to a global audience and garnered her numerous awards, including her native country's Grammy equivalent, the Norwegian Spellemannsprisen, for best female artist and hit of the year. Since then, Ane has kept up a torrid pace, seemingly at odds with the languid, hypnotic, unhurried pace of her songs, releasing an additional five albums, including two more studio albums, a live double album and a double-platinum collection of duets, which included partnerships with such notables as Ron Sexsmith and Edmonton expat Wendy McNeill. She has also toured the world as a solo performer, with the DMF String Quartet and with Peter Gabriel.


Ane Brun

Time Magazine describes Ane's compelling voice as "a mix of Bjork's unpredictability and Joni Mitchell's directness that makes even the dourest material affecting." The music site *The Blue Indian* calls her voice "as vast, lovely, and diverse as the terrain of her homeland ... as clear, yet sometimes dark and deep as its mountain streams." SH

www.anebrun.com

Brandi Carlile

United States

Talk about living a dream. As a young girl, **Brandi Carlile,** discovered Elton John, whose work made her realize that singers could indeed write their own songs, and she immediately started writing.

Flash forward to 2009, and Brandi was recording a duet with John on "Caroline," on her album *Give Up the Ghost.* "I was just overwhelmed by the years, and by the influence that somebody can have on another person's life without even knowing it," she says.

Sir Elton has joined a growing legion of fans. "Brandi has an amazing voice. She is a great songwriter and has a tremendous career ahead of

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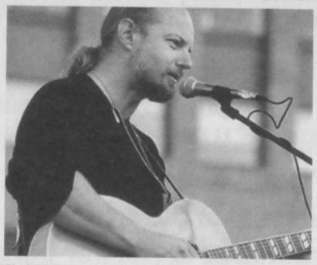
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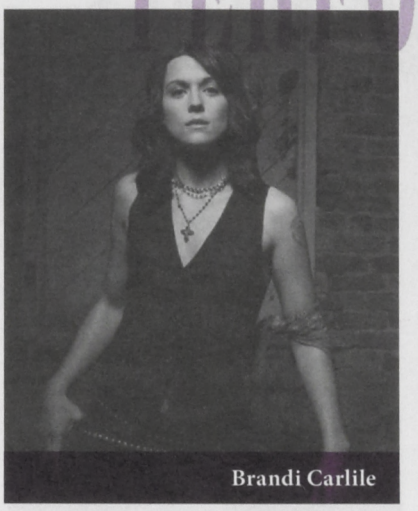
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Brandi Carlile

her." Sheryl Crow added her voice to the accolades after touring with Brandi: "She has the most amazing voice I may have ever heard. Soulful. Country. Perfect in every way — and propelled by taste."

Edmonton got its first taste of Brandi at last year's Folkfest, and she was such a hit that she's back this year.

Raised in Washington State, Brandi began performing at 16 as a backup singer for an Elvis impersonator. She then performed with twin brothers Tim and Phil Hanseroth in local Seattle venues, selling self-produced albums. She came to the attention of the music world when Dave Matthews heard her band perform in 2003. Signed by Columbia Records in late 2004, she released a self-titled album and spent most of the next two years touring with the twins. Several of her songs have been featured on *Grey's Anatomy*. Her newest album, *Live at Benaroya Hall*, was recorded with the Seattle Symphony.

Brandi has also shared her success. She created the Looking Out Foundation to financially support various charitable organizations. She also gave a previously unreleased recording of her song "Dreams" to a compilation to raise money for the victims of the Japanese tsunami. MP

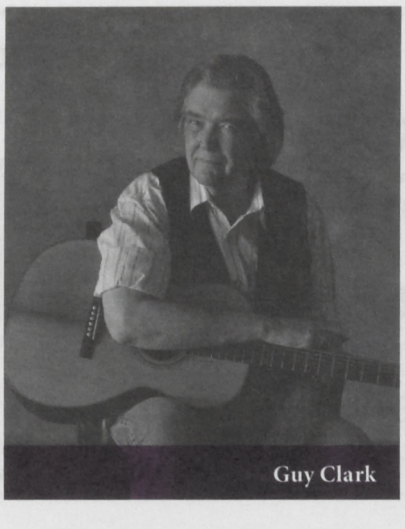
www.brandicarlile.com

Guy Clark

United States

Emmylou Harris calls **Guy Clark** a "true poet and a great American writer." *Esquire* magazine called him "the finest songwriter in the history of Texas." Bob Dylan has called him one of his favourite songwriters. When a *London Daily Telegraph* writer asked Nashville musicians who they respected most, "one name came up more than anyone else's. Guy Clark, it became obvious, was a city legend."

Guy, like his best friend, Townes Van Zandt, who died in 1997, may be the best songwriter you've never heard. Or think you've never heard. For, while the 69-year-old Texan (he turns 70 on November 6) has never had a hit single, he has written plenty of them for some of the more than 50 who have recorded his songs, a group that includes Johnny Cash, Willie Nelson and Waylon Jennings. If you know "Heartbroke" (Ricky Skaggs) or "Baby I'm Yours" (Steve Wariner) or "L.A. Freeway" (Jerry Jeff Walker), then you know Guy Clark.


Guy Clark

While his career of more than 40 years has made him an alt-country icon, "... I have no time, no reason to dwell on it," he once told the *Toronto Star*. "It doesn't solve any of my problems. I still have to get up every morning and try to write.

"You can never get through the work there is to do, never write all the songs that are in you, never get to be the best at anything, but it's satisfying to know that this is the work of a lifetime. It'll keep you busy until you're done."

It is, it seems, a calling — if not an especially prosperous living. "I break even," Guy told the *Vancouver Sun* matter-of-factly. "I don't have to have a straight job and I'm doin' exactly what I want to do. Otherwise," he added with a laugh, "I wouldn't be doin' it." TS

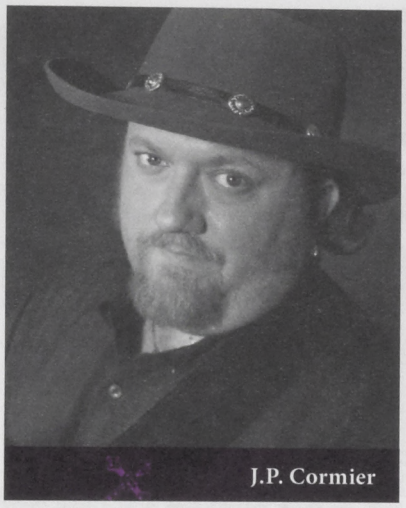
www.guyclark.com

J.P. Cormier and the Elliott Brothers

Nova Scotia

A live **J.P. Cormier** concert is simply a jaw-dropping experience. First he'll pick up the fiddle and play some Cape Breton tunes, then maybe a little Gypsy jazz. Then he'll burn through some blazing flatpicking tunes on the acoustic guitar, switch to electric to play some Chet Atkins-style, then on to mandolin and banjo, all with the same level of fluidity.

Many musicians can play more than one instrument, but few have absolute mastery over so many stringed instruments. J.P. started playing guitar at the age of five, and by the age of nine was beating players three times his age for guitar contest trophies. At age 16 he was touring his first album of instrumentals, and eventually



J.P. Cormier

moved to Nashville where he was a first-call session player for the likes of Waylon Jennings and Vince Gill and performed at the Grand Ole Opry.

After a decade in the U.S., he moved back to his beloved Cape Breton home in the mid-'90s, and has since recorded a dozen album as well as touring 250 nights a year.

His prowess doesn't stop at the instruments. He is also a fine songwriter, who has been compared to Gordon Lightfoot. His 1997 album *Another Morning* was nominated for a Juno award and the title song has been widely covered.

J.P. appears this year with two of Cape Breton's finest sidemen, **Bill Elliott** on guitar and his brother **Mike Elliott** on standup bass. MS

www.jp-cormier.com

Amelia Curran

Newfoundland

In 2010, Amelia Curran wrote on her blog that she has come "a long way in a short amount of time for a kid who has little more to offer than a handful of poems and a good tolerance for booze." At the time she was getting ready to perform for the Queen, had won a Juno, played Massey Hall for Bruce Cockburn. In her words, "awards have been piling up like a stepped pyramid."

Not bad for a woman who little more than a decade ago had dropped out of university to busk on the streets of St. John's.

Her career started modestly, with a couple of self-released discs, but in 2006, Six Shooter



Amelia Curran



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Records picked up her disc War Brides. There, she continued to hone her ability to pry lyrically at the fabric of daily life. "I liked suspended belief / I like spending days in bed," she sings in "The Mistress." "I'm like everyone else. We keep demons on the burner and the morals on the shelf."

The lyrical aplomb of this particular song prompted *Spinner* magazine to comment: "Like the best poets, Curran packs so much meaning into each line that the listener barely has time to register each clever lyric before the next zinger comes along."

In 2009, Amelia released *Hunter Hunter,* which was both the first album she recorded in St John's and the first album to win major awards. It scored the 2010 Juno for roots and traditional album of the year (solo) and received four East Coast Music Award nominations. JS

www.ameliacurran.com

Kat Danser

Alberta

There's no doubt that Kat Danser has earned her crown as Canada's Queen of the Swamp Blues. It's not just her Weissenborn lap slide guitar licks and soulful voice, but a burning dedication to the blues that nearly killed her.



Kat Danser



The Deep Dark Woods

Kat has made many trips down to the birthplace of the blues — places like rural Mississippi and Arkansas — where she has immersed herself in the culture and even earned a bit of a reputation as a blues singer.

During one of those pilgrimages, Kat thought she was about to meet her maker as she lay in a bathtub while a tornado whipped through the town, killing people and destroying much of the hotel where she was staying. It wasn't her time to go, but the experience didn't diminish her passion for the blues.

So how does a girl born in Waldron, Saskatchewan, become a blues woman? Because the music she makes is a direct line from the Saskatchewan prairies to the Mississippi Delta. Swamp blues is a heady mix of early roots, blues, and gospel traditions— Kat brings it into the 21st century with her take on old premises and jabs at modern-day cultural phenomena. With the release of her third album, *Passin'-A-Time*, Kat connects two seemingly dissimilar places with her funky, laid back rhythm, and thought-provoking lyrics.

Kat's interest in the blues extends to the academic realm. She is a graduate student in ethnomusicology at the University of Alberta, and is currently in pre-production with filmmaker Michael McDonald for a new documentary project titled *Women in Blues: Turn the Page.* She recently directed a film titled *Rails & Rivers: Searching for the Heart of the Blues.*

Kat has also won and been nominated for numerous awards, including the International Songwriting Contest blues song of the year for 2009. ER

www.katdanser.com

The Deep Dark Woods

Saskatchewan

Sometimes the name is a perfect reflection of a band, and that's certainly the case for Saskatoon's **The Deep Dark Woods**. Mysterious and dark, the alt-country quintet offers no shortage of fascinating and reflective terrain to explore.

Driven by the beguiling lyrics and mournful voice of the group's main songwriter, frontman **Ryan Boldt**, The Deep Dark Woods doesn't shy away from the more challenging elements of life, delving into evocative and emotional tales of death, poverty, loss and heartbreak, with tracks like "The Gallows" and "All The Money I Had Is Gone."

But while there's certainly a melancholy, the music is rich and compelling, full of gorgeous harmonies and complex arrangements, the talented group (rounded out by **Chris Mason** on bass and vocals, **Lucas Goetz** on drums and vocals, **Burke Barlow** on lead guitar and **Geoff Hillhorst** on keys) is willing to explore deep roots, at times showing the influence of The Band and Grateful Dead.

Building on its self-titled 2006 debut, and the following year's sophomore effort, *Hang Me, Oh Hang Me*, The Deep Dark Wood's latest offering, 2010's *Winter Hours*, earned Best Roots Group at the 2009 Western Canadian Music Awards, and Ensemble of the Year at the 2009 Canadian Folk Music Awards. "The more you listen to the album as a whole, the more it starts to sound like a timeless, magical masterpiece," raves *HearYa.com*. "The arrangements are absolutely gorgeous – the DDW deftly blend acoustic guitars, pedal steel, some keys, and even toss in some banjo and strings for good measure. But what stands out most are the vocal harmonies. It is phenomenal." SH

www.thedeepdarkwoods.com

Deer Tick

United States

It was the unsettling discovery of a blood-sucking arachnid on his scalp during an Indiana camping trip that provided then-18-year-old **Deer Tick** frontman John McCauley III with the inspiration for his oddly named project.

Initially it was a solo effort by the Providence, Rhode Island native, who taught himself to play drums, guitar, piano, and pedal steel. Eventually forming a band, they toured extensively in DIY fashion for three years before settling into the studio to release Deer Tick's 2007 debut, *War Elephant*. The band has featured a constantly shifting lineup centered around John's evocative songwriting and gravelly, weathered vocals.



Deer Tick

Deer Tick – currently rounded out by brothers **Christopher and Dennis Ryan** (bass and drums, respectively), **Rob Crowell** (keys and saxophone) and **Ian O'Neil** (guitar) – has since released another two critically acclaimed albums (2009's *Born On Flag Day* and last year's *The Black Dirt Sessions*). Spinner.ca calls their music "neo-hillbilly … between roots rock and country" and Ian describes it as "similar to the sound you'd hear if you were sitting in a bar right before last call and you wanted another drink."

Rolling Stone's David Fricke tagged the band as the "No. 1 breaking band" at the 2009 South by Southwest. Renowned for their spirited live performances, John offers fair warning to those who like to get close to the stage: "We like to put on memorable shows, the kind of shows that you don't see very often. If you don't want to get covered in beer or confetti at one of our shows, I'd suggest not standing up in the front." SH

www.deertickmusic.com

Delhi 2 Dublin

British Columbia

There are no doubt countless ways one could describe the sound of Vancouver's **Delhi 2 Dublin**. But the best comes from the band itself.

"Delhi 2 Dublin takes the music of the world's two biggest



Delhi 2 Dublin

drinking cultures, Punjabi and Irish, and combines them on stage," explained **Tarun Nayar** in an interview with MTVDesi, the spinoff network geared towards North Americans of South Asian descent.

In the simplest way, that description is quite accurate. Delhi 2 Dublin is a fascinating hybrid of Bollywood style beats and vocals combined with Celtic rhythms and sounds featuring a multicultural collection of members - Nayar, **Sanjay Seran, Andrew Kim, Ravi Binning, Jaron Freeman-Fox** and **Sara Fitzpatrick**.

The band began in 2006 as a one-off group to celebrate an East Indian and Celtic night at a local dance club. But the response was so enthusiastic that they kept it growing. In the past five years, they've taken their unique brand of world music and released three albums and toured throughout North America and Europe. But Delhi 2 Dublin has expanded its initial Celtic/Punjabi hybrid, infusing dub, electronica, reggae, African rhythms, and many more influences that are a true musical mash-up of Canada's multicultural quilt.

"Delhi 2 Dublin is non-stop world beat energy," wrote *Oh Snap Magazine*. "Where else can you see a purple haired fiddle player rocking out with a kilt-wearing Korean flanked by two bouncing bhangra percussionists and a vocalist who looks like he would be at home in a Bollywood music video?" These guys are going to be fun! WA

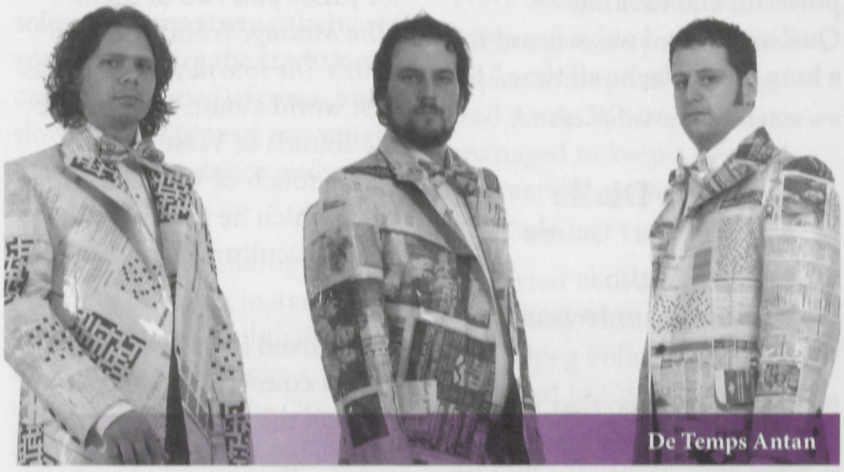
www.delhi2dublin.com

De Temps Antan

Québec

Since coming together in 2003 as an occasional side project by members of the legendary Quebec 10-piece La Bottine Souriante, the Québécois trio **De Temps Antan** has emerged as one of the pre-eminent ambassadors of Québec's deep and vibrant musical heritage.

The name is a lost-in-translation pun, meaning "of yesteryear," which when spoken it sounds similar to "de temps en temps," meaning "from time to time." But this is no longer an occasional side project. Made up of 2008 Grand Master of Canada fiddle champion, **André Brunet**, as well as **Pierre-Luc Dupuis** (vocals, accordion, harmonica, jaw harp) and **Éric Beaudry** (vocals, guitar, bouzouki, foot tapping), the multi-instrumental trio incorporates traditional French-Canadian



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and Acadian songs as well as original compositions into highly energetic and contagious live shows, driven by the pounding beat of the traditional foot percussion of Québec.

Now the main vehicle for their musical exploration (of the three, only Eric remains a member of La Bottine Souriante), De Temps Antan has released two highly-acclaimed albums: the 2007 debut *A L'Année* and last summer's *Les Habits de Papier.* "They offer a fresh and vibrant perspective on the music of their ancestors and on the joie de vivre that has come to define the music of their province," says Vancouver's Rogue Folk Club. "Definitely the most powerful and exciting Québecois band we've heard in a long time. Maybe all time." SH

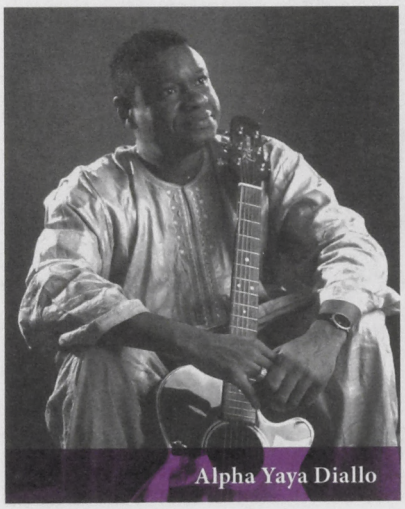
www.detempsantan.qc.ca

Alpha Yaya Diallo

British Columbia / Guinea

Alpha Yaya Diallo is celebrating an anniversary this weekend.

It was 20 years ago that Alpha, then a member of a band called Fatala, first appeared at the Edmonton Folk Music Festival, one stop on a North American tour. The tour ended, but Alpha stayed. The guitarist, singer, songwriter and bandleader — having already left Africa for Europe — moved to Vancouver, married and started a family.



Alpha Yaya Diallo

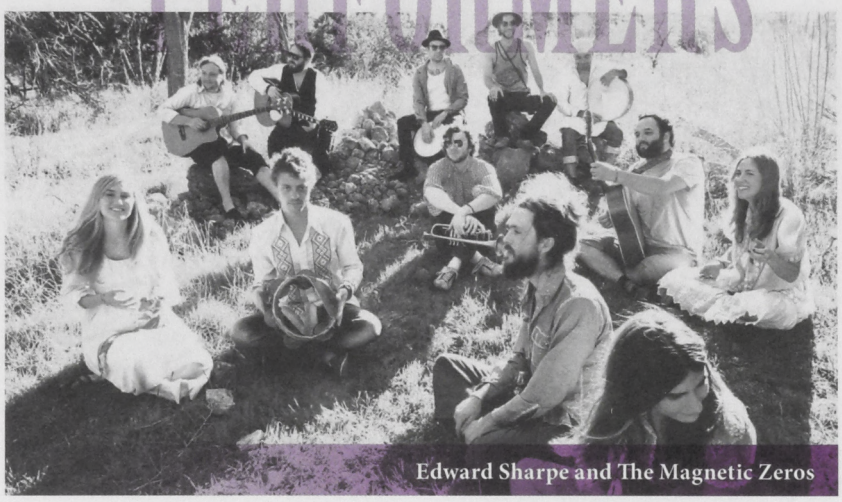
But he never stopped playing guitar and making music. His six albums in the years since — most of them nominated for Junos and two of them (*The Message* from 1998 and 2001's *The Journey*) winners as best world album — combine the sounds of West Africa with a touch of Western pop, all of which he soaked up in his multicultural homeland, Guinea.

Alpha lived in various parts of that country, and "I tried to learn the sound and style of the region where I was living," he told the *Toronto Star* in 2007. "But I wasn't just listening to African music. I listened to Eric Clapton, Mark Knopfler of Dire Straits. I listened to mbalax music from Senegal, and Cuban music."

This openness to a range of influences and instruments represents "the new generation of African music," he told *The Ottawa Citizen*. "Traditional instruments are good to listen to at soft-seat concerts, but to make people dance, to make people enjoy huge festivals and clubs, we have to play Afro-contemporary music, we have to mix it a little bit."

"There's a lot of flexibility," he explained on another occasion. "I am traditional, I am Afro, I am contemporary. Since I was young I wanted to be an African guitar player who could mix all these things. I wanted to be international. That was my goal." TS

www.alphayayadiallo.com



Edward Sharpe and The Magnetic Zeros

Edward Sharpe and The Magnetic Zeros

United States

Try, if you can, to take in all at once the entirety of the overwhelmingly frenetic, joyous spectacle that is **Edward Sharpe & The Magnetic Zeroes**. Fair warning: it won't be easy. First you'll have to somehow pry your attention away from the stomping, whirling exuberance of messianic frontman, **Alex Ebert**, and the, well, magnetic rapport he shares with his equally energetic bandmate and whisky-throated vocalist, **Jade Castrinos**.

Manage that task and your senses will still have to absorb the collective energies of the other eight performers (and sometimes many more) – a raucously euphoric assemblage of bounding bodies, driving percussion, horns, accordion, keyboards, ukulele, handclaps and whistling. It's a bit like

stumbling into a cross between the high-water mark of a Merry Prankster acid test and a gypsy-inspired Cirque du Soleil show.

The highly theatrical and infectious stage performances are just part of the appeal of the band assembled around the myth of Edward Sharpe, a character/alter ego created by Alex and described by him as someone "sent down to Earth to kinda heal and save mankind ... but he kept getting distracted by girls and falling in love." A talented musical collective made up of friends and friends-of-friends from Los Angeles, their collaboratively-written 2009 debut album *Up From Below*, the outcome of a year-and-a-half recording endeavour, has earned wide acclaim and a growing following for its catchy '60s-inspired psych-folk anthems and uplifting lyrics. SH

www.edwardsharpeandthemagneticzeros.com

Etran Finatawa

Niger

With the desire to unite two nomadic cultures as a symbol of peace and reconciliation, the Niger band **Etran Finatawa** creates a powerful and hypnotic sound that transports listeners to the arid deserts and Sahel grasslands of their West African homeland.

Translated into English as "the stars of tradition," the group brings together two of its country's tribes — the Taureg and the Woodaabe-Fulani. Living side by side sharing pastures and water resources that sometime lead to feuds, they make music that incorporates modern rock guitar, spirited percussion, and the sound of traditional chanting that is best decribed as "nomadic blues."



Etran Finatawa

Composing and singing in their two tribal languages (Tamashek and Fulfulde), Ertan Finatawa seemlessly combines modern and traditional material. The traditional Wodaabe chants are a blend of choral polyphony and high tenor solos. Accompanying their vocal music are the traditional calabasse (gourd) drums, and a slow motion type of movement that verges on dance and handclapping.

In contrast, the Tuareg use a variety of string instruments, tende drums and ululations to animate their songs and dances, and since the '70s they have used the guitar in a style called Ichumar. In keeping with the band's desire to blend both tribes, the ever-changing touring ensemble always consists of three members of the Tuareg tribe and three members of the Wodaabe-Fulani tribe.

Formed in 2004, Etran Finatawa's music already has a cult following in their native Niger. The rest of the world is also taking notice; since coming together, the group has extensively toured to rave reviews and accolades throughout Europe, the United States, Canada and Australia. In 2007, their debut album *Introducing Etran Finatawa*) was nominated for a BBC Radio Award for World Music, and they have since released two more discs. RK

www.etranfinatawa.com

Fearing & White

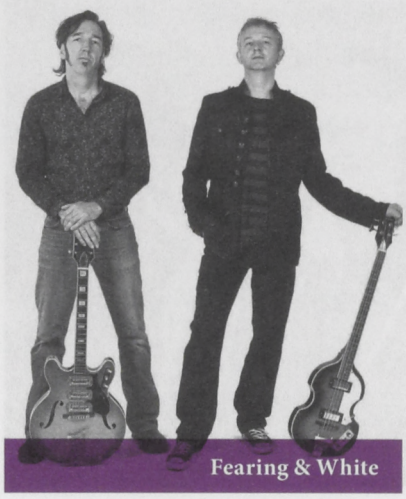
Nova Scotia / Australia

Although many time zones separate **Stephen Fearing** and **Andy White,** they have managed to keep a musical partnership going for over a decade.

It started with a casual encounter backstage at the Winnipeg Folk Festival. Andy travelled to Canada once a year or so to visit Stephen, and they'd usually play some shows to justify the trip. In the down time, they'd write songs together.

"We'd start with a song I'd half-finished... and he'd waltz in and dot the i's and cross the t's. They he offered me a song... and it was the same sort of thing. It was a lovely thing, like being invited to a potluck and all you have to do is bring the salad." Stephen explained to *Maple Mixtape*.

Born in Belfast, Andy studied English literature in university, while playing guitar in a campus wonderband. After graduation he started releasing



Fearing & White

solo records; his collaborations have included Peter Gabriel and Sinéad O'Connor.

Stephen was born in Vancouver but raised in Dublin. He returned to Canada in 1981, and has since released eight solo records and was a founder of Blackie and the Rodeo Kings.

After years of collaboration and an increasing repertoire of songs, Andy and Stephen decided to record an album together. Because Andy lived in Australia, however, they weren't eligible for grants. The geographic distance, their careers and families, were further complications. Calgary-based oilman and music lover Andrew Hogg stepped up and offered not just to record their album, but also to create a label for it.

Recorded in Guelph, Ont., the 13-song *Fearing & White* is the inaugural record of LowdenProud Records. It's a mesmerizing blend of Beatles-inflected harmonies, Stephen's bluesy guitars, and Andy's folk-punk aesthetic. Their music is, as one reviewer put it, "the happy result of a long friendship that has survived both the tyranny of distance and the travails of the road." JS

www.fearingandwhite.com

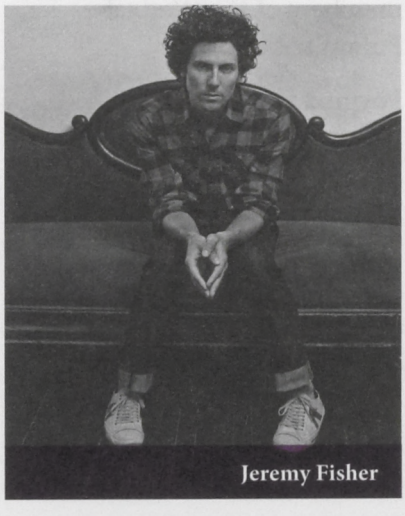
Jeremy Fisher

Québec

Hitting the road to tour a country as big as Canada can be a daunting task for many performers, but for Hamilton-born singer/songwriter **Jeremy Fisher** simply hopping in a van apparently wasn't challenge enough. Instead, in support of his self-released 2001 debut, *Back Porch Spirituals*, Jeremy toured from Seattle to Halifax by bicycle, spanning six months, 7,500 kilometres and 30 performances (and aptly dubbing the effort the "One Less Tourbus" tour).

It was a fitting launch to a career which has earned him two Juno nominations, combining the unorthodox approach to music-making that has earned Jeremy a sizeable cult following on both sides of the 49th Parallel in the decade since he started pedalling. It was also an indication of his wanderlust, reflected by the fact that each of his albums has been recorded while Jeremy called a different city home (*Back Porch Spirituals* in Seattle, 2004's *Let It Shine* in Victoria, 2007's *Goodbye Blue Monday* in Vancouver).

A talented wordsmith and masterful storyteller, Jeremy's complex, acoustic-driven arrangements have drawn comparisons to Paul Simon's work. His 2010 release, *Flood*, recorded in Toronto and the second of his albums produced with the help of Hawksley Workman (and which came on the heels of another tour-by-bike) is ornate, acoustic folk-pop, fleshed out with mandolins, tenor guitars, open-tuned 12 strings, piano, timpani and a range of other instruments. Sputnik.com calls *Flood* "a combination of endearing folk-style vocals and ridiculously catchy tunes … every single track on *Flood* sounds like the most important song on the album, and that alone makes it unforgettable."



Jeremy Fisher

Not just a multi-instrumentalist, Jeremy is also a talented visual artist who creates and directs music videos, including his stop-motion video for *Goodbye Blue Monday*'s "Cigarette," which has attracted over two million views on YouTube. SH

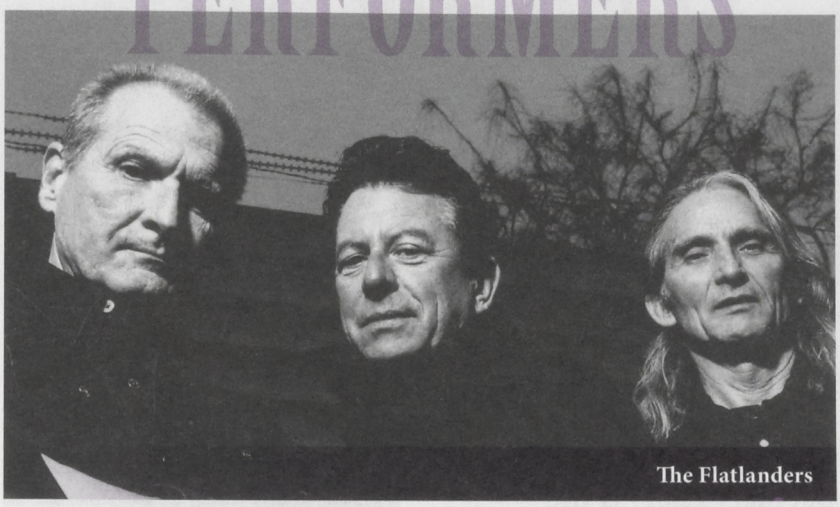
www.jeremyfishermusic.com

The Flatlanders

United States

It's a well-known fact that Texas breeds songwriters. **Jimmie Dale Gilmore, Joe Ely** and **Butch Hancock** are three of the best from the Lone Star State, and all three have illustrious careers.

It's a lesser-known fact that they started playing together in Lubbock nearly 40 years ago, and had a band that sort of fizzled, but didn't die. In 1973, they put out an album called *Jimmie Dale and the Flatlanders* — only on eight-track. The album went nowhere, getting little airplay, and the three parted ways, but on friendly terms. Nearly 20 years later, after all three had become known singer-songwriters, that recording


The Flatlanders

finally got a proper release with the title, *More A Legend Than A Band*.

The trio reunited in 1998 when asked to write a song for *The Horse Whisperer* soundtrack. The chemistry was still there, and they started touring and recording, including *Now and Again* in 2002. The album spent 17 weeks at No. 1 on the Americana charts and 21 weeks on the Billboard country charts. "Given the jaw-dropping quality of the disc, three decades is almost a reasonable wait," praised the *Washington Post*. They have since recorded two more albums, including the 2009 release, *Hills and Valleys*, produced by the Grammy-award winner, Lloyd Maines.

The disc's general theme is the emotional ups and downs of people's lives in these troubled times. As Butch explains "One moment you're sitting on top of the world, and the next, you're sowing on the mountain and reaping in the valleys."

Almost 40 years later, Joe perhaps sums up the band's philosophy on creativity best. "We might as well write music and make up songs, because there's not anything that we'd rather be doing." RK

www.theflatlanders.com

Amos Garrett and the Festival House Band

Alberta, Ontario

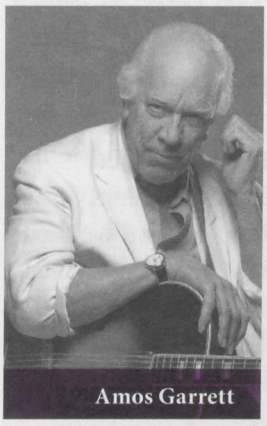
Amos Garrett's career spans more than four decades in which he's recorded with many of the greats — including Stevie Wonder, Bonnie Raitt, Emmylou Harris and Jesse Winchester — and has had a share in some timeless pop music, notably Anne Murray's "Snowbird." Then there's the fact that nearly 40 years after Maria Muldaur's "Midnight at the Oasis" had its pop-culture moment, music critics are still marvelling over Amos's solo on that track. "Many students of record-making, including Stevie Wonder, consider this one of the great instrumental breaks in all of pop," noted Tom Moon in his 2008 book *1,000 Recordings to Hear Before You Die*.

That's how good he is.

And for more than two decades, the Edmonton Folk Music Festival has been lucky enough to have him as leader of the all-star **Festival House Band**, backing up the likes of Solomon Burke, Jimmy Witherspoon and, yes, Maria Muldaur.

Rusty Reed

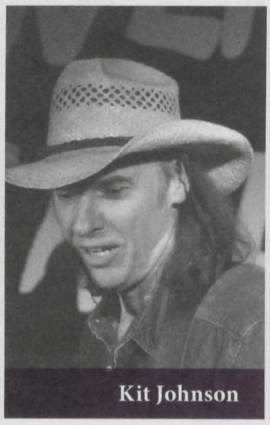
In more than 30 years of spectacular but tasteful harmonica playing, **Rusty Reed** has backed up some of the blues legends, including Sunnyland Slim and Long John Baldry. And his name is always on the marquee at Rusty Reed's House of Blues in


Amos Garrett


Michelle Josef


Rusty Reed


Dave Babcock


Kit Johnson


Ron Casat

Edmonton, which he has run for the past year.

Dave Babcock

Saxophonist **Dave Babcock**, a leading Edmonton jazz and R&B player, has performed with Petula Clark, Flaco Jiminez and the Temptations, and recorded with Long John Baldry and Jay McShann. He has released two albums: *Happenstance* and *Jump to It.*

Ron Casat

Calgary-based **Ron Casat**'s resume includes work with Ian Tyson, Maria Muldaur and James Keelaghan, and tenure in two of Amos Garrett's projects, the Cold Club and the Eh Team. He has played on or produced recordings for more than a dozen artists.

Kit Johnson

In a 40 year plus career, bassist, guitarist and producer **Kit Johnson** has backed up David Wilcox and Murray McLauchlan, and his studio credits also include albums by Willie P. Bennett, Tom Cochrane, Big Sugar. Kit has also written songs with Sarah Harmer and Alannah Myles. His 2009 solo disc was *Pretty Lies.*

Michelle Josef

Drummer **Michelle Josef** is a fixture at music festivals across the country and has provided the pulse for, among others, David Wilcox, the Good Brothers, Etta James and Prairie Oyster. She has also played on recordings by more than 40 artists. TS

www.melmusic.com/amos_garrett
www.kitjohnson.ca
www.michellejosef.com
www.davebabcock.com

Mary Gauthier

United States

If some of **Mary Gauthier's** songs seem to be on the dark side, she comes by it honestly. Her life started at an orphanage; she became a teenage runaway from her adoptive family's home; she wrestled with substance abuse and spent time in detox, even jail.

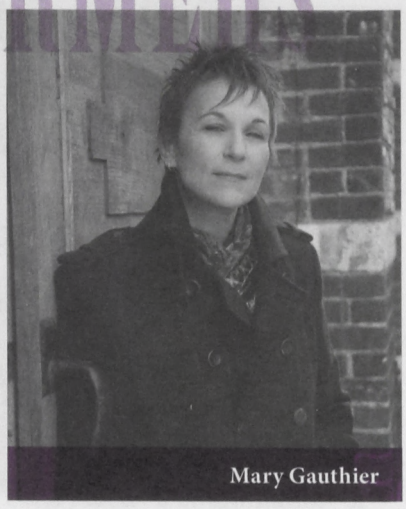
But Mary's story is also about triumph. She emerged from this to become one of the most revered American songwriters — and her life has provided much of the material, especially for her latest disc, *The Foundling.*

"The acclaimed Louisiana singer and songwriter tackles the most powerful story of all — that of her own life — in this extraordinarily powerful and clear-eyed song cycle encompassing issues of abandonment, adoption, identity, blame, forgiveness and love set to music as richly diverse as the thematic content," wrote reviewer Randy Lewis of the *Los Angeles Times.*

Mary came to music relatively late in life. During her dark period she attended Louisiana State University as a philosophy major, and worked at a restaurant washing dishes. She went to a cooking school and started a Cajun restaurant called Dixie Kitchen in Boston.

She sobered up the night it opened, and that brought the gift of song writing. She began singing at open-mic nights in Boston's coffeehouses. She sold her share in the restaurant. In 1997, at age 35, she released her debut album.

Two years later her career blossomed with *Drag Queens in Limousines,* which drew a four-star rating in *Rolling Stone* and won several awards.



Mary Gauthier

Mary says her autobiographical *The Foundling* describes an abandoned kid who after many hardships "... came through the other side of all of this still believing in love." MP

www.marygauthier.com

Gipsy Kings featuring Nicolas Reyes and Tonino Baliarao

France

The **Gipsy Kings** consist of the brothers **Reyes (Nicolas, Canut, Paul, Patchai, Andre)** and **the Baliardos (Tonino, Paco, Diego).** They are the offspring of *Gitano* from northeastern Spain — *Romani* families that had fled into France to escape the Spanish Civil War in the 1930s. They grew up roaming the south of France, working harvests and making music. Music is in their Gypsy blood, and José Reyes, father of the Reyes' brothers, was a famous singer who was revered by the likes of Pablo Picasso and Charlie Chaplin.

Their progressive pop-oriented flamenco was born on a warm summer night, as they mourned the passing of Manitas de Plata, the world-famous classical flamenco guitarist, who had performed with José for many years.


Gipsy Kings

Manitas' death devastated the Reyes yet led to a fortuitous encounter with the Baliardos while on a pilgrimage. On that summer night, as they passed the guitar, shared songs and wine, they shaped the history of modern flamenco music.

Together they busked on the streets of Cannes and played weddings and parties in St. Tropez, flavouring flamenco with Western pop and Latin rhythms. In 1987 Gipsy Kings' self-titled debut album introduced the world to *rumba gitano* – South America's rhumba rhythm married to flamenco guitars – and with "Bamboleo" they scored a huge international hit. Their music has been used in movies, including their high-octane version of "Hotel California" in *The Big Liebowski.*

Today the Gipsy Kings still live with their families in the south of France. Life may have changed for them – they no longer busk on streets or pick crops when times are hard, or travel in caravans. Their music has evolved over the years, but they still share the energy of their Gypsy background. ER

www.gipsykings.com

Gough, Clancy, Bracken and McCarthy

Ireland

Gough, Clancy, Bracken and McCarthy is not the name of a law firm, and as Folkfest director Terry Wickham has said, that is a good thing for Irish law.

Fortunately, these are four of Ireland's finest musicians, who just happen to be the founding members of the legendary Irish band, Danú. While the founders are still connected to the band, this is the first time in years that this foursome has toured together.

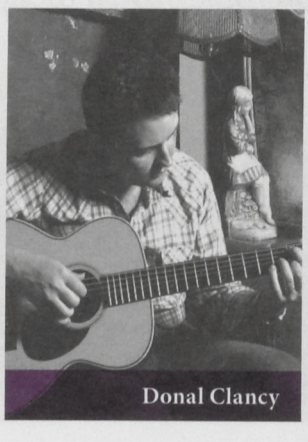
Donnchadh Gough grew up in the Irish-speaking area of County Waterford, and was a fixture in Mooney's, a well-known pub owned by his family. At the age of seven he began playing his first bodhrán, a gift from his neighbour, singer Liam Clancy. Once he had mastered the drum and he moved on to learn the intricacies of the tin whistle and Uillean pipes

Donal Clancy spent much of his youth in Canada and the United States before moving back to Co, Waterford in Ireland. The son of Liam Clancy, he started learning traditional Irish music on the tin whistle at the age of eight, soon moving on to guitar, being inspired not only by Irish players but also early country blues. He has toured with his father, as well as the Eileen Eivers Band and Solas.

Benny McCarthy is one of Ireland's top button accordion players. He is also reputed to be well organized, and adds producer and engineer to his list of skills. He divides his time between Danú, Rattle the Boards and Raw Bar Collective.

Daire Bracken comes from a family of musicians who hold All Ireland titles, his brother Shane Bracken being a renowned concertina player. Being from Dublin, his unique fiddle style extracts elements


Donnchadh Gough


Donal Clancy

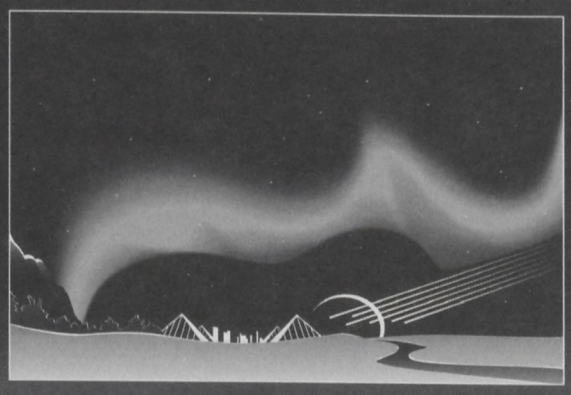

Daire Bracken


Benny McCarthy

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Sat, Oct 1st	**Dave McCann** (AB)
Fri, Oct 14th	**David Francey** (ON)
Sat, Nov 5th	**Tim Williams / Erin Ross** (AB)
Sun, Nov 6th	**Homefest 2011**
Fri, Nov 20th	**Brock Zeman** (ON)
Sat, Jan 21st	**Stephen Fearing and Andy White** (AU/NS)
Sat, Feb 4th	**Al Brant, Beth Portman & tba** (AB)
Sat, Feb 18th	**Shari Ulrich &Julia Graff** (BC)
Sat, Mar 3rd	**Eileen Laverty / Steve Palmer** (SK)
Sat, Mar 24th	**Ken Whiteley** (ON)
Sat, Apr 7th	**Andrew and Zachari Smith** (BC)
Sat, Apr 21st	**Front Porch Roots Revue** (AB)

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MYHRE'S MUSIC

from numerous regional styles. Daire has toured and recorded with many artists including Stockton's Wing and Niamh Parsons. MS

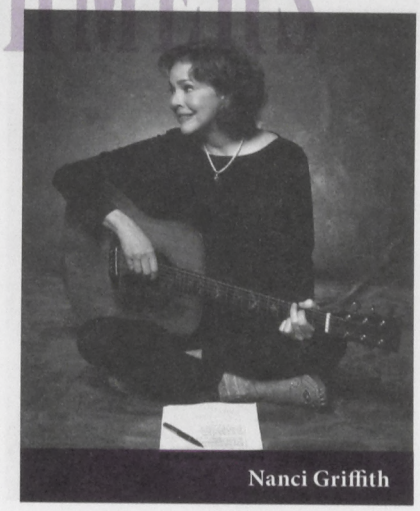
Nanci Griffith

United States

Hailed by *Rolling Stone* as the "Queen of Folkabilly", **Nanci Griffith** has been making her mark as a gifted singer-songwriter for nearly four decades, straddling the fine line between folk and country music.

The Texas native found her calling early. Landing her first professional gig in Austin at the age of 14, she soon became a regular performer at local clubs through her teens and college years. After a brief career as a teacher, Nanci turned to music full-time after winning a songwriting award at the Kerrville Folk Festival and securing a recording contract with DF Deal, an independent label that in 1978 released her first album *There's Lights Beyond These Woods* (1978).

A flood of recordings followed, including the Grammy-nominated *Last of the True Believers* in 1986. The track, "Love at the Five and Dime", was covered by Kathy Mattea and reached No. 3 on the Country charts. Around this time, she also scored her first Top 40 hit with the title track on *Lone Star State of Mind*, and with it popularized the Julie Gold song "From a Distance," which was later covered by Bette Midler and somehow became a hit with American soldiers in the first Gulf War in 1991. In 1988, Nanci had a Top 10 country hit with the Suzi Bogguss version of "Outbound Plane," a song she co-wrote with Tom Russell.



Nanci Griffith

After trying her hand at pop, Nanci returned to her folk roots, achieving further success with the Grammy-winning *Other Voices, Other Rooms*, which featured Nanci's interpretations of some of the greatest folk songs ever written.

Her latest album, *The Loving Kind*, touches on and matters of the heart. With her soft Texas accent and and huge catalogue of songs, Nanci is sure to win our hearts. RK

www.nancigriffith.com

The Holmes Brothers

United States

The Holmes Brothers have become the personification of bluesy gospel and soul after over 30 years of performing together. **Sherman Holmes**' bass playing combined with brother **Wendell**'s guitar and piano playing and brother-in-spirit **Popsy Dixon**'s drumming provide the perfect background for their amazing three part harmony, combining R&B, rock 'n' roll and country with old-time Sunday church music.

Sherman and Wendell Holmes were born and raised in Christchurch, Virginia where their schoolteacher parents encouraged the boys' interest in music. They both sang in the church choir and Sherman studied clarinet and piano before taking up the bass, while Wendell learned trumpet, organ and guitar.

Sherman studied composition and music theory at Virginia State University but dropped out in 1959, heading to New York for a job playing with R&B singer Jimmy Jones, who wrote the song "Handy Man" that was later performed by James Taylor.

Sherman's younger brother Wendell joined him after completing high school. They met Popsy, a fellow Virginian, in New York in 1967 and formed The Holmes Brothers in 1979. Initially they worked mainly in a New York blues club. The trio signed with Alligator Records in 2001 after making several recordings with Rounder. Each step has brought them greater recognition and success.



The Holmes Brothers

When Wendell was diagnosed with cancer in 2008, these men, close friends both on and off stage, called on their faith, friends and family. He beat the disease, and this experience led to their eleventh album, *Feed My Soul*, produced by their old friend Joan Osbourne. MP

www.theholmesbrothers.com

Ron Hynes

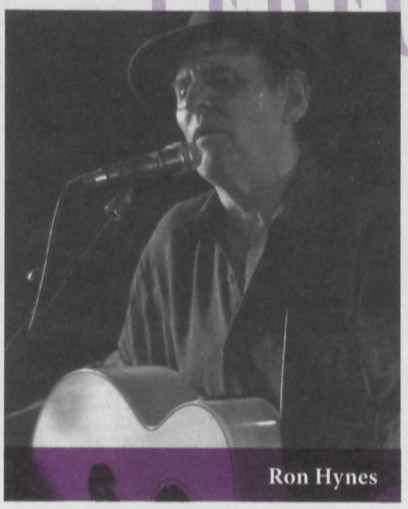
Newfoundland

Widely acknowledged as one of Canada's premiere artists, the legendary **Ron Hynes** is likely best known for composing "Sonny's Dream," a song that has become a folk classic recorded by dozens of artists worldwide.

With a career that spans more that 30 years, the Newfoundlander began performing on the coffeehouse circuit through Atlantic Canada and Ontario in the early '70s, and was the founding member of the Wonderful Grand Band, which became one of his home province's most popular acts.

When the group disbanded in the early '80s, Ron turned his focus to songwriting. By 1992, he had compiled an impressive catalogue of several hundred songs and a reputation as one of folk and country music's finest and most prolific composers.

Signed to a recording contract with EMI Canada, Ron released two critically acclaimed albums in the '90s. When his association with EMI ended in 1997, he went on to independently produce *11:11 Newfoundland Women Sing Songs*, a collection of songs co-written with his then wife Connie Hynes, and sung by some of Newfoundland's best female singers.



Ron Hynes

Two independent recordings followed, and led to Ron signing with Borealis. Under the new label, he released three albums, including his latest, *Stealing Genius*, a collection of songs influenced by the writings of notable Newfoundland authors. This follows the highly praised biographical film, *The Man of a Thousand Songs*, an intimate and compelling portrait of Ron's personal and professional life.

Along the way, Ron has been a six-time East Coast Music Award winner, a Genie Award winner, and a past JUNO, CCMA and Canadian Folk Music Awards nominee.

Author Donna Morrisey perhaps sums up the singer-songwriter best. "Ron Hynes is a grand voyeur of this rough, sweet life, a melody writer of the first order, a storyteller, a philosopher, a poet and a kick-ass performer that makes my hair stand on end." RK

www.hynesite.org

Wanda Jackson

United States

The Queen of Rockabilly, the First Lady of Rock 'n' Roll and the onetime girlfriend of Elvis Presley is back. And with a history in the music business as long as the history of rock 'n' roll, **Wanda Jackson** can still rock.

The daughter of an Oklahoma musician, Wanda began her professional music career in 1954 while still a high school student. Her song, "You Can't Have My Love," hit No. 8 on the country music charts in 1955, and she hit the road, a number of times sharing the stage with Elvis, and she even dated him for a while. Elvis also showed her the world of rockabilly and rock and roll, and convinced her to move from country music to rockabilly. Wanda had a number of Top 10 hits, and with her signature vocal growl and upbeat music (from bands that include then unknown sidemen Buck Owens and Roy Clark), she released some of the most influential rock music of the time.

Bruce Springsteen, k.d. lang, Bob Dylan, Lemmy from Motorhead and numerous others count Jackson as a key influence. "Any girl that's rebelled should know the name of Wanda Jackson," the *Los Angeles Times* wrote in 2009. It was also in 2009 that Wanda was inducted into the Rock 'n' Roll Hall of Fame as an early influence. Her 31st studio album, *The Party Ain't Over*, produced by White Stripes frontman Jack White, hit No.



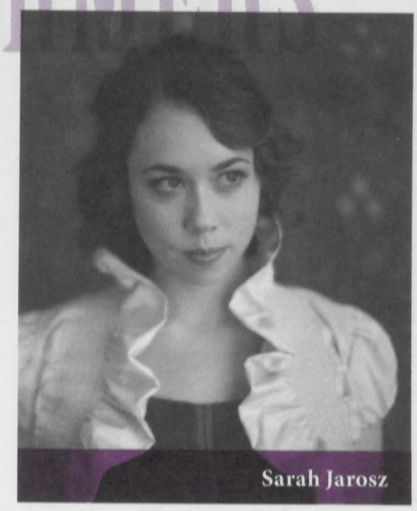
Wanda Jackson

17 on *Billboard's* top rock albums just after its release early this year, proving once again that rock and roll never dies. WA

www.wandajackson.com

Sarah Jarosz

United States

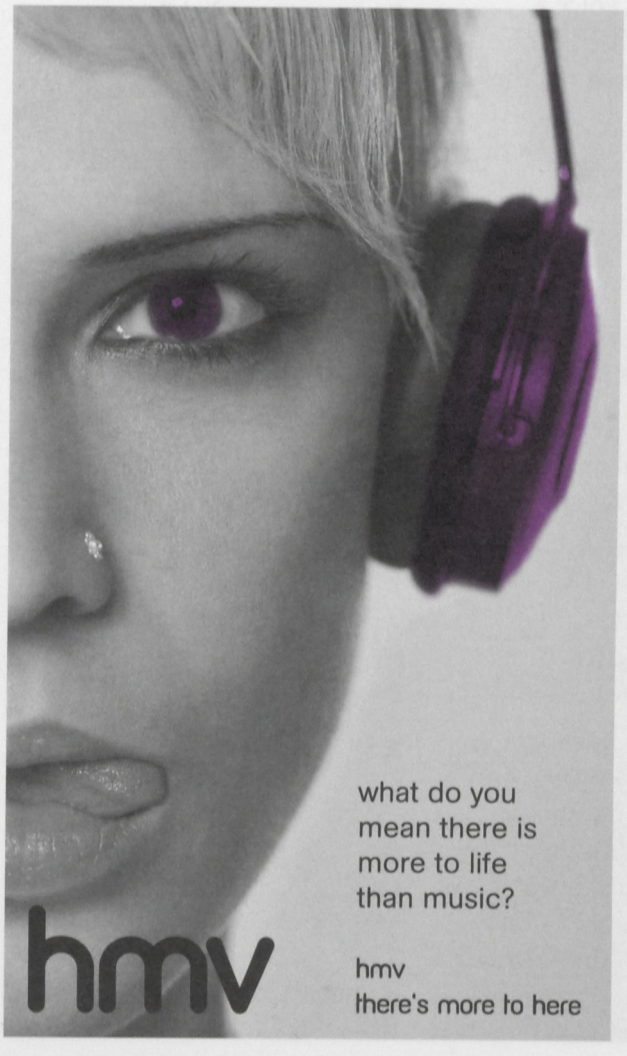

Sarah Jarosz

Sarah Jarosz is a wunderkind. No ifs ands or buts about it, it cannot be denied. If you look up the words wunderkind, or prodigy or precocious in almost any dictionary, chances are you'll find her picture there.

Sarah is a Texas musician who began singing in public at the age of two, played bluegrass festivals across the United States before she was a teenager, jammed onstage with Earl Scruggs, Del McCoury, Ricky Skaggs and David Grisman before she was old enough to drive. And by the time she was old enough to vote, she had released her first album, *Song Up in Her Head* and garnered a Grammy nomination. Did we mention her first album received great praise from *Rolling Stone*, *National Public Radio* and the *New York Times*, which called it "an unretouched gem," and the fact that she appeared on *A Prairie Home Companion* and *Austin City Limits?*

She accomplished all of this before the age of 20. She wrote many of her lyrics during class in high school, and managed to graduate and enter college.

Sara is not only a highly talented master of the clawhammer banjo and mandolin; she is also a great guitarist and a wonderful singer with a voice that the *Austin Chronicle* called "clear as water, as settled and steadfast as her songs." She is also an accomplished songwriter by writing all but two of the songs on her debut album. One of those songs, "Mansinneedof," was nominated for a Grammy in the Country Instrumental Performance category. She



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has recorded a second boundary-stretching album, *Follow Me Down*.

And even though she's accomplished so much at such a young age, probably the best compliment about her playing comes from dobro player Jerry Douglas, who was a session player on her debut album. "Sarah plays like an old man." WA

www.sarahjarosz.com



James Keelaghan

James Keelaghan Trio

Alberta / Ontario

Fans of literate and well-crafted songs have followed James Keelaghan's musical journeys for more than 25 years. Some songs weave their way through clearly drawn historical stories with underlying universal themes, while others examine the depths of the soul and the emotional trails of human relations. He is one of Canada's finest songwriters.

His masterful storytelling has, over the course of 11 recordings, been part of the bedrock of his success, earning James nominations and awards, including a Juno and acclaim from Australia to Scandinavia. James is a voracious reader, especially of history books, but inspiration can come in many forms. "I'm always on the lookout for a good story or idea," he says. "My sister told me the story that became 'Kiri's Piano,' a song that visits a dark chapter in Canadian history — Japanese internment camps in the Second World War. The image of someone sacrificing their prized possession in order to maintain their dignity was too powerful to ignore."

Growing up in Calgary, James absorbed a wide variety of music, from Harry Belafonte to Captain Beefheart. He cites Liam Clancy for his vocals and guitar style, the poetry of Yeats and his father's great ability as a storyteller for his lyrical style, and says he continues to be influenced by his contemporaries, including David Francey and the late violinist Oliver Schroer, his accompanist for many years.

James's voice attracts almost as much attention as his songwriting. *Time Out London* called his voice a "smooth coffee rich baritone, and it is definitely one of the most distinctive and readily identifiable voices on both the Canadian and international singer–songwriter scenes." *Dirty Linen* said: "Keelaghan's voice is so easy to listen to that the thorns in his lyrics can catch the listeners unawares."

He is accompanied by bassist **David Woodhead** and guitarist/keyboard player **David Matheson**. ER

www.keelaghan.com

Angelique Kidjo

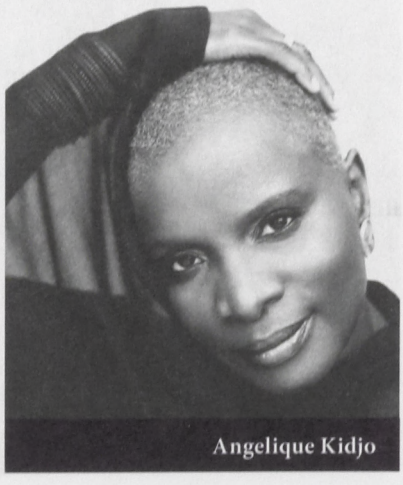
Benin/United States

Angelique Kidjo grew up listening to James Brown and Jimi Hendrix alongside the traditional sounds of her native Benin, West Africa, but it was another iconic figure — one closer to home — that had the most profound impact on her.

South African singer Miriam Makeba proved to be a personal inspiration to the young Angelique, as much as a musical one, in a part of the world hostile to female performers. "It comes from a deep-seated belief that playing music — particularly modern music — is a disgrace," she told the *London Daily Telegraph* last year. "That's why there aren't many female singers in Africa. So for me, there was only one possible role model."

The comparison has followed her in the decades since Angelique became known, in the words of *Time* magazine, as "Africa's premier diva." She is the continent's most internationally celebrated singer, and one of its most outspoken voices, since Makeba.

Angelique launched her career in Paris after sneaking out of Communist-ruled Benin in 1983, honing her voice in a jazz school and joining a jazz band called Pili Pili, with whom she recorded three albums before getting her big break with the release of her first solo disc, called *Parakou*. "Someone sent it to (Island Records founder) Chris Blackwell, and he sent a fax: 'Chase her down' … I still have the fax," she recalled.



Angelique Kidjo

In the decades since, she has continued to combine the sounds of her homeland with rock, soul and jazz in a series of albums that, says the *Daily Telegraph*, "have found an audience way beyond the confines of the world music scene."

Angelique has also given back to the continent where she was born, starting a foundation to promote education for girls in Africa and acting as a goodwill ambassador for UNICEF. TS

www.kidjo.com

Kíla

Ireland

One thing you can say about **Kíla**, the award-winning traditional Irish fusion group is that at least they're humble. On their website, their bio is simple and empty of grandiose claims. "1987," Kíla's biography begins. "Band formed in Colaiste Eoin, Dublin. Boys play their first gig upstairs in Baggot Inn where three people attend." And so it goes.

Their bio is a refreshingly realistic look at life in a band, from bouts of tendonitis to computer crashes that destroy album cover art to the departure of various band members over the years. There is little self-congratulation on their success, even though Kíla's success has been great. Since the band's formation, they've been considered the saviours of contemporary Irish music, especially on their influential albums, *Tóg É Go Bog É* in 1997 and *Lemonade & Buns* in 2000. Singing mostly in Gaelic, with a lot of percussion occasionally supplementing traditional instruments such as



Kíla

fiddle, uillean pipes, bazouki and guitar, Kíla adds a unique voice to Irish music.

The band has performed almost everywhere in the world, from Japan to Australia, Ireland to New York, and won a series of awards including the 2002 Meteor Award for best traditional music act. They even collaborated with French

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composer, Bruno Coulais, for the soundtrack of the Oscar-nominated animated film, *The Secret of Kells*. They recently welcomed the Dalai Lama to Dublin with a song that translates to "The Children are Laughing."

But all these accomplishments are muted by the band, not beaten to death. "I'm just into the music, not the other [PR] stuff," says **Ronan Ó Snodaigh**. Other members of the band, all multi-instrumentalists, include **Rossa** and **Colm Ó Snodaigh**, **Dee Armstrong**, **Eoin Dillon**, **Seanan Brennan**, and **Lance** and **Brian Hogan**.

"When you're playing live, nothing matters except you and that person who's dancing," Ronan says. "You're having an experience with the audience. You're not thinking. There's no thinking until afterwards." WA

www.kila.ie

The Amazing Kreskin

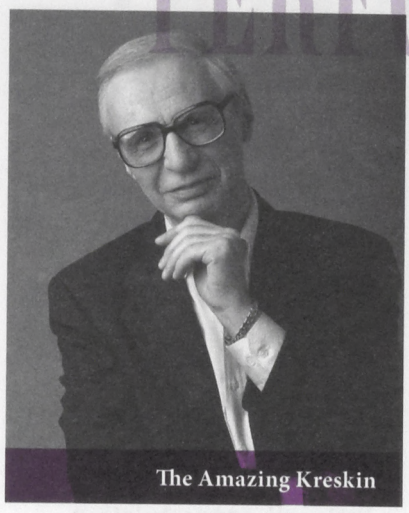
United States

"Even now, I know what you're thinking," the Amazing Kreskin likes to say.

That being the case, he knows it was widely considered another amazing feat when the famed mentalist landed on the bill of this year's Folkfest.

Consider it the latest surprise in a career that has raised eyebrows for the past 65 years, ever since Kreskin came to the attention of the *New York Times* at age 11. He so impressed Johnny Carson that he inspired the *Tonight Show* host's Carnac the Magnificent character, including the based-on-a-true-story trademark pratfall.

Kreskin went on to his own TV series, *The Amazing World of Kreskin* (produced in Ottawa and Toronto for most of its 1971-75 run), dozens of talk-show appearances (Carson, Letterman, Regis) and more than a dozen books. He still spends much of his time on the road.



The Amazing Kreskin

During most of those decades, the 76-year-old former George Joseph Kresge — long since legally changed to T.A. Kreskin — has preferred to be called not a psychic but a "mentalist."

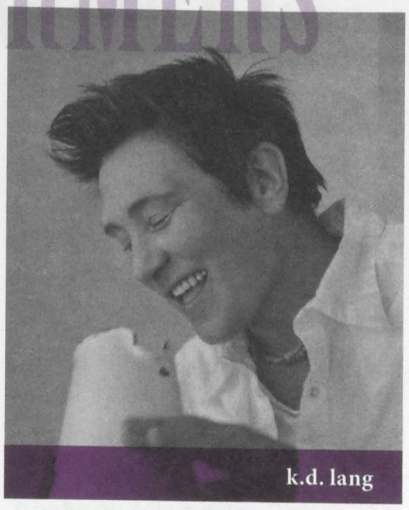
"I am not a mind reader, because that implies I can totally penetrate the process of the human brain," Kreskin told the *Calgary Herald*'s Valerie Fortney in 2003. "On many occasions, I can perceive a single thought or a series of simple thoughts if the subjects are tuned to me and willing to open their imaginations to receive or project. I am totally helpless if they refuse." TS

www.amazingkreskin.com

k.d. lang and the Siss Boom Bang

Alberta/United States

Tony Bennett calls her "the best singer of her generation." She has four Grammies and eight Junos under her belt, and she's an officer of the Order of Canada. Sometimes it's easy to forget that the legendary k.d. lang was born in Edmonton and raised in Consort, Alberta.



k.d. lang

In the '80s, with her cowboy boots and punk dresses, she dived headlong into country music. Studying at Red Deer College, k.d. had fallen in love with the music of Patsy Cline, and in 1983, she formed the Reclines.

When she won the Juno in 1985 for "most promising new artist," k.d. accepted the award in a wedding dress, and proceeded to make promises to the crowd.

The world took notice of her voice when Roy Orbison chose k.d. to accompany him on a recording of "Crying." The duet snagged a Grammy in 1989 and introduced k.d. to an American audience. She received another Grammy for *Absolute Torch and Twang*, and yet another for the 1992 album, *Ingénue*. The latter, k.d.'s least country album yet, included "Miss Chatelaine" and "Constant Craving."

That year, k.d. came out as a lesbian in *The Advocate* magazine. Although she expected a negative response, the opposite occurred, including that famous cover shot of her in a barber's chair with supermodel Cindy Crawford "shaving" her face.

For her latest album, *Sing it Loud,* she has rediscovered her country roots and has more fun. "I always figured there was a huge portion of k.d. lang that was based on humour, and somehow I forgot that truckload," she says. "Now I've found it again."

She has collaborated with **Siss Boom Bang**, who brought such "an extra zest to the record" that k.d. wanted them to have full billing. They are: **Joe Pisapia** (guitar), **Daniel Clarke** (piano and organ), **Fred Eltringham** (drums and percussion), **Josh Grange** (guitar and steel guitar) and **Lex Price** (bass). JS

www.kdlang.com

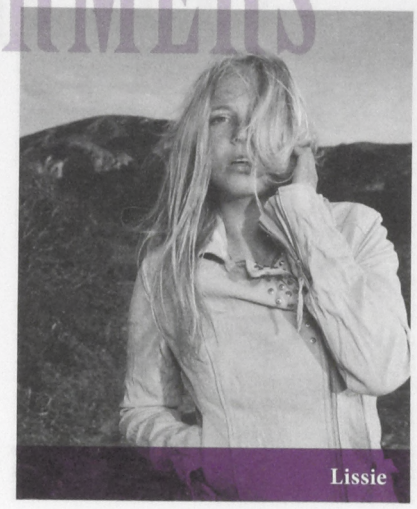
Lissie

United States

Drawing on her blue-collar origins, Illinois native Elisabeth Maurus, who goes by the name **Lissie,** catapulted herself onto the music scene with her remarkable voice and songwriting talent. Often compared to other strong trailblazing rock and roll women such as Stevie Nicks and Chrissie Hynde, Lissie with her own unique blend of folk, rock and blues is proving she is her own woman. She is even known to perform "Stairway to Heaven."

Leaving college to pursue her music career, Lissie headed west to Los Angeles were she became a regular fixture on the local club circuit, releasing a self-titled EP in 2007. The following year, veteran rocker Lenny Kravitz asked her to open for him on tour.

Her music appeared on shows like *The O.C., Veronica Mars* and *House,* but things really picked up in 2009 when Lissie released the EP *Why You*



Lissie

Runnin', which earned her high praise and broader media coverage in major publications, such as *Nylon* and *Marie Claire* and *Rolling Stone.*

Her first full-length disc, *Catching a Tiger,* showcases her impressive vocal range and ability to pen emotionally-charged lyrics. Named best new solo artist of 2010 by *Paste Magazine* and included in the *Boston Globe's* "Names to Know," Lissie has spent the past year on tour promoting the disc. When she's not on the road, the up and coming star can be found at her farmhouse in Ojai, CA, where "there are mountains outside my front door and it's really quiet, which means I get a lot of work done, and have time to myself which is essential for me to function." RK

www.lissie.com

Lyle Lovett and his Large Band

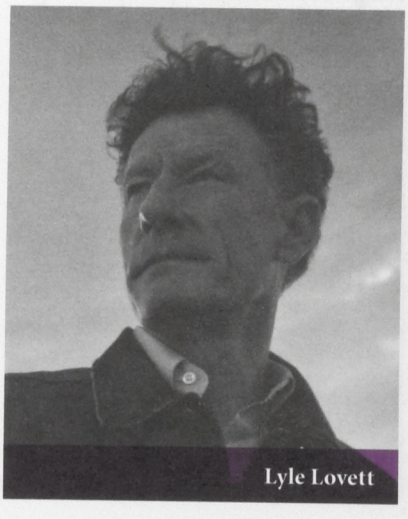
United States

Early in his career, an unknown young Texas singer called Lyle Lovett, with the high cheekbones and even higher hairdo, came to Folkfest with a trio and blew everybody away. People on the hill were saying: "Who is this guy?"

Twenty-three years later, everyone knows who Lyle Lovett is — whether through his 13 albums or his acting in Robert Altman films. But most of all, it's that amazing catalogue of songs. Songs such as "If I Had a Boat," "Cowboy Man," San Antonio Girl," "My Baby Don't Tolerate," and many more, have become staples in the American songbook. With his uniquely acerbic writing and singing style, Lyle has definitely earned his four Grammy awards and his honorary doctorate of letters from the University of Houston. And it takes a real man to belt out "Stand By Your Man," which was used in the movie, *The Crying Game.*

"The secret of Lyle Lovett's endurance comes down to the three C's: class, charisma and consistency...," says *Esquire Magazine.* "In the studio and on stage with his giant orchestra, he's spent two decades gracefully matching genuine songcraft with A-list musicianship."

Born in the small town of Klein, Texas, which was founded by his great great grandfather, Lyle grew up deeply affected by music in the form of hymns in his Lutheran school or watching the Beatles on the *Ed Sullivan Show.* He studied German and journalism at University, but his friendship with his



Lyle Lovett

neighbour, songwriter Robert Earl Keen launched him into a musical direction.

In an interview with the *Toronto Star*, Lyle said he strives to make his songs thoughtful, songs that mean something and will bear repeated live. "If I step up on that stage, I'd better have something to say." And backed by his **Large Band**, complete with a horn section, he's sure to make his point. MS

www.lylelovett.com

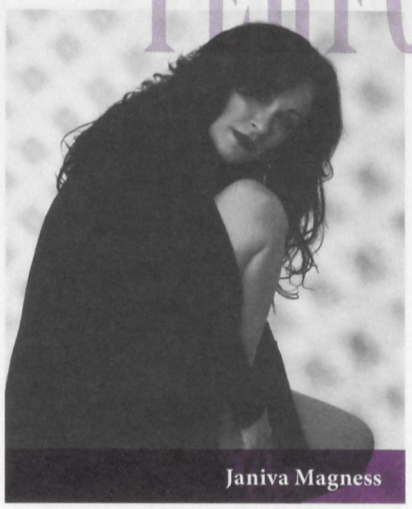
Janiva Magness

United States

"I gotta right to the sing the blues," goes the old chestnut, and if anyone has a right to sing it, Janiva Magness surely does. Growing up in Detroit, by the age of 17 she had lost both parents to suicide, was in and out of 12 foster homes and had given up her first baby for adoption. As she told the *Christian Science Monitor*, she was "unlovable," and was often homeless.

Janiva was saved by the blues. She saw a show in Minneapolis by singer/guitarist Otis Rush, who "... played as if his life depended on it. ... I knew, whatever it was, I needed more of it. It was as if the music chose me."

Janiva, now based in Los Angeles, has been performing for almost three decades, appearing 150 nights a year all over the world, and has released nine albums since 1997, most recently *The Devil Is an Angel Too*. At the 2008 Edmonton Labatt Blues Festival, she "tore up the stage," Tom Murray wrote in the *Edmonton Journal*. "Magness undoubtedly has her own thing happening."



Janiva Magness

She's a two-time winner of the best contemporary female artist for the Blues Foundation, and two years ago became the only woman other than Koko Taylor to win the B.B. King entertainer of the year honour. "I adored and worshipped Koko for so long that it's really hard for me to wrap myself around it," she says, "but I couldn't be prouder of that award."

Offstage, she's a spokeswoman for U.S. National Foster Care Month in May. "It gives the earliest part of my life that was so deeply painful and so terribly troubled and dramatic — it gives it purpose," she says. "Because without being able to tell the story ... it doesn't make any sense." TS

www.janivamagness.com

Taj Mahal Trio

United States

Mick Jagger called him "a living link to the old blues tradition," but the blues, while it made him famous more than 40 years ago, is only a small part of what Taj Mahal is about.

Like Ry Cooder, who was briefly a bandmate in the mid-sixties, Taj is a musical explorer in styles from calypso, to reggae, R&B and the oral traditions of African *griots* as well as country blues.

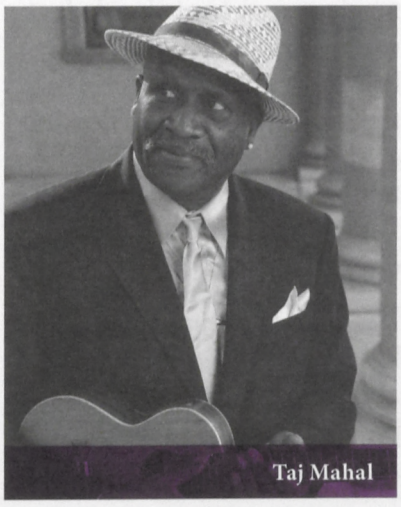
"What I'm trying to do in my life," he once said, "is honour my ancestors from several traditions — the musicians from the American South, the Caribbean and South America, West Africa and Native Americans. As an American, I make use of every line that comes to me. I'm sorry if it's difficult for some people to understand that, but we're all connected."

On another occasion, Taj described himself as "a composer who plays songs from the tradition, but also interested in the cousins, the family lines of the tradition."

For Taj Mahal, born Henry St. Claire Fredericks in 1942 to a pianist/composer father of Caribbean descent and a gospel-singing mother from South Carolina, musical and cultural diversity was almost literally all in the family.

Now 69, with a discography spanning more than three dozen albums (two of them Grammy winners) and thousands of road miles behind him, does he want to slow down? "If I could do just 50 or so great dates a year and spent more time in the garden and fishing, that would be fine by me," he told a journalist. TS

www.tajblues.com

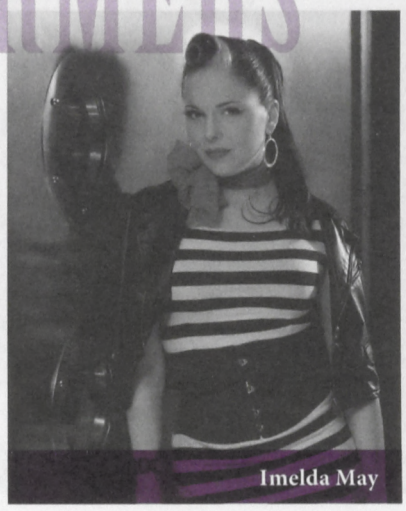


Taj Mahal

Imelda May

Ireland

Imelda May is unmistakable both in her sultry music and her personal style with her signature black ponytail and blonde curl rising above her forehead.



Imelda May

Imelda absorbed the music her four older siblings played and by the age of nine she had fallen in love with rockabilly and the blues, and her show is still strongly rockabilly influenced, with a rockin' band co-fronted by her husband and guitar player, Darrel Higham, and a lot of slap bass.

She began singing in clubs when she was 16, and was occasionally barred from her own shows for being underage. At one point her biggest career success was making 40 pounds to sing an ad for Findus Fish Fingers, followed by a gig in burlesque clubs. It was around this time, when driving a tearful Imelda to a gig, that her father asked her "Is your heart broken? Excellent. Now you can sing the blues."

Her debut album *Love Tattoo* was self-produced and released, going Triple Platinum in her native Ireland. Her current album *Mayhem* was released globally by Decca making her an international star.

She has grabbed the attention of music industry heavy hitters, including Jools Holland and Jeff Beck, with whom she performed at the 2010 Grammy Awards.

In 2009, Imelda knocked Bruce Springsteen off No. 1 to become the first female Irish artist to top the Irish album charts in 20 years. She then went on to win Female Artist of the Year at the Irish Meteor Awards. Imelda's busy tour schedule this year includes prestigious festivals such as WOMAD and Glastonbury.

According to *Clash* magazine, "the problem with an artist like Imelda May is that she's so good it makes a critical review almost impossible to write; her performance is flawless." MP

www.imaeldamay.co.uk

John Mayall

United Kingdom, United States

John Mayall has been called the "Godfather of British blues," but his musical influence has been deeply felt on both sides of the pond.

Go back nearly 50 years, when the famed British Blues Explosion was starting to simmer, and you'll find John at the centre of it. After working with Alexis Korner, he formed the Bluesbreakers, which nurtured some of the greatest musicians to come out of the United Kingdom. To name a few, try Eric Clapton, Mick Taylor who went on to the Rolling Stones, Mick Fleetwood and John McVie who formed Fleetwood Mac and Andy Fraser, a founding member of Free. Clapton once said: "John Mayall has actually run a great school for musicians."

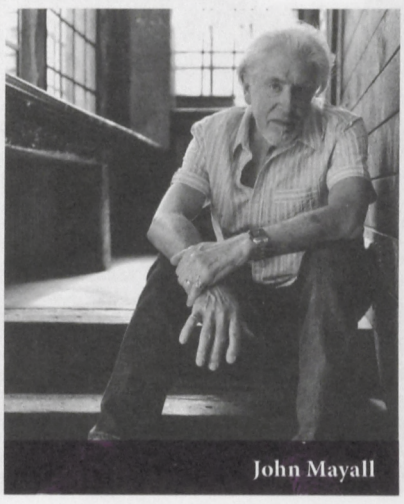
John, who has lived in Los Angeles for 40 years, has not only helped the careers of great American bluesmen such as Coco Montoya and Walter Trout, but he has collaborated on recordings and on stage with some of the greatest blues legends, including Albert Collins, Otis Rush, Buddy Guy, Larry Taylor and his longtime friend, John Lee Hooker.

John was smitten by the blues at an early age. Growing up in the shadow of the Second World War in the industrial town of Macclesfield near Manchester, he listened to his guitarist father's collection of blues and jazz records, and became equally adept at playing guitar, harmonica and piano, as well as developing a unique growling voice.

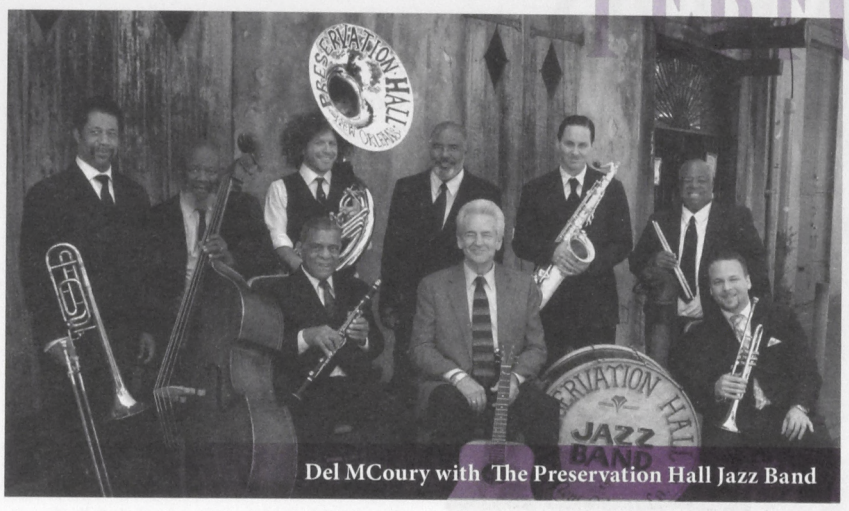
Music was a second career for John. He went to art school and worked as a graphic artist after a three-year stint in Korea with the British Army. But Alexis Korner convinced him to move to London in the '60s at the age of 30, and the rest is history.

Over his career John has received numerous awards, including Grammys and was appointed to the honours list of the Order of the British Empire. Now 77, this father of six still has a powerhouse worth of energy to offer to lovers of the blues on both sides of the Atlantic. MS

www.johnmayall.com



John Mayall



Del MCoury with The Preservation Hall Jazz Band

The Del McCoury Band and The Preservation Hall Jazz Band

United States

At first glance, it seems an unlikely marriage: a hardcore bluegrass band and a brass band dedicated to perpetuating New Orleans jazz. But the combination of the **Del McCoury Band** and the **Preservation Hall Jazz Band** turns out to be a marriage made in heaven.

The two turn out to have much in common in their roots. Bluegrass, born in the hills of Appalachia in the 1940s, with its flatted thirds and sevenths, borrows liberally from the blues, just like jazz. Both forms feature improvisation. And the gospel influence weighs heavily on both bluegrass and New Orleans jazz.

The differences between the two forms create the unique chemistry. Rolling Scruggs-style five-string banjo replaces the strummed tenor four-string banjo of Dixieland. Percussive mandolin adds a new element of rhythm. And wailing fiddle over a brass instrument background can hardly be described.

Del has been a bluegrass leader for nearly 50 years, playing in an early version of Bill Monroe's Bluegrass Boys before forming his own band in the 1960s. Although wedded to the tradition, he has never been afraid to try new things, such as Richard Thompson songs.

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The McDades

over the world from Carnegie Hall to a special performance for the King of Thailand. Named after a theatre built over 200 years ago that still offers one of the purest musical experiences, it has gone through several generations of players but is still a family affair, under the direction of **Ben Jaffe**, the son of founders Allan and Sandra.

The partnership started after Del's band played a gig in New Orleans, which was followed by an invitation to Ben to join his band on tuba at the Grand Ol' Opry, the first time a tuba had ever graced that stage. That was the start of a beautiful relationship. MS

www.delmccouryband.com
www.preservationhall.com/band

The McDades

Alberta, Québec

One might call **The McDades** the musical version of the Sedin twins. No, **Jeremiah** and **Solon McDade,** and their sister **Shannon Johnson**, aren't about to strap on the blades, but they have the same level of communication in their playing as hockey's most famous siblings.

"Their groundbreaking compositions and innovative arrangements are characterized by stunning virtuosity and a near-telepathic interaction on stage. Shannon's lyrical fiddle, Jeremiah's searing winds, and Solon's smooth bass create the rich foundation for this adventurous band," says CBC Radio 3.

Their sizzling and infectious fusion of Celtic melodies, world beat and jazz improvisation has been evolving since they were wee lads and lass. They began performing with their parents, Terry and Danielle as The McDade Family Band, growing up among musicians from all over the world. They still perform with Terry, a renowned Celtic harpist, every year in a series of Christmas concerts at Edmonton's historic John Walter House.

In 2000, the sibs formed The McDades and have gone on to success after success, winning the 2007 Juno Award for group in the roots and traditional album of the year as well as Canadian Folk Music and Independent Music awards.

Individually and collectively they have played and recorded with Canadian musicians such as David Wilkie, Maria Dunn, Bill Bourne and many others. It's difficult to categorize their music and it's no wonder as their influences are so diverse. They cite everyone from the Chieftains to Stephane Grappelli, Charlie Parker to Howlin' Wolf, as their influences. They are joined by guitarist **Simon Marion** and drummer **Bucky Wheaton**. ER

www.themcdades.com

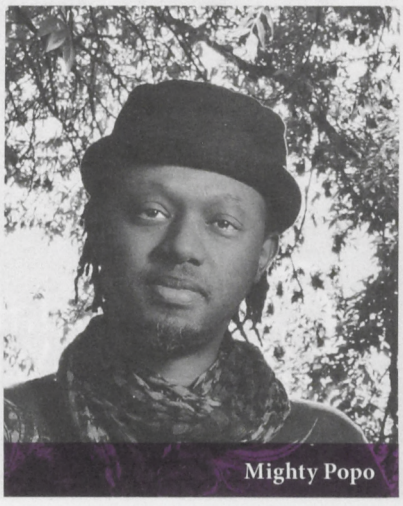
Mighty Popo

Ontario/Rwanda

Mighty Popo had a hard start in life, and has endured more than his share of tragedy, but that hasn't stopped him from spreading a great joie de vivre through his music.

He was born Jacques Murigande in a Burundi refugee camp, where his Rwandan parents had fled just before a bloody coup in their home country. His immediate family managed to emigrate to Canada and make a home in Ottawa, but half of Popo's extended family was murdered in the 1994 genocide in Rwanda. One might think that music, dance, laughter, and joy would be lost in the history of Rwanda. But Popo proves otherwise.

Popo inherited a love of the traditional music and instruments of Rwanda and Burundi. In Canada he has made an additional connection with rock and roll, blues, jazz, R&B, reggae and folk



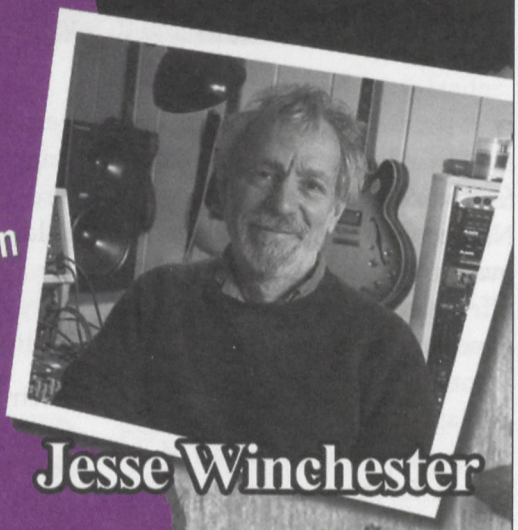
Mighty Popo

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2011 2012

FULL MOON FOLK

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October 7	Danny Michel
October 21	Steve Pineo Band
November 18	Ruby Jane / U22 Artist: Braden Gates
November 25	Jack Semple / Greg Trooper
January 27	Chic Gamine
February 10	The Steel Wheels
February 24	The Breakmen
March 9	Lorne Elliott
March 23	The Once
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traditions. His music shows a whimsical mixture of these world cultures.

Popo was a member of the 2004 Juno Award winning African Guitar Summit, a hugely popular group comprised of seasoned African musicians from across Canada, and has received great press for his ground breaking solo work. His 2007 solo release, *Muhazi*, won the Canadian Folk Music Award for Best World Music Group that year and he has been touring constantly ever since.

Popo's latest release, *Gakondo* (meaning origin or tradition) is 100 percent Rwandan and sung solely in Kinyarwanda. It was nominated for a 2011 Juno in Best World Music category. Some songs are traditionally Rwandan, while others are Popo's own imaginings of his ancestral past. Yes, Popo has found plenty of reasons to sing "Life is a Celebration." MP

www.mightypopo.ca

Mortal Coil

British Columbia

Look up … look way up, as the Friendly Giant used to say.

You'll need to when **Mortal Coil** appears on the Folkfest hill — the only performers at the festival who work among the crowd, rather than from the stage — because they will be on stilts, in performances that give new meaning to the phrase high art.

The four women of the Vancouver-based group, known for their brilliant, colourful and graceful presence, have been enchanting crowds with their stunning visuals at festivals across Canada and the U.S. for well over a decade.



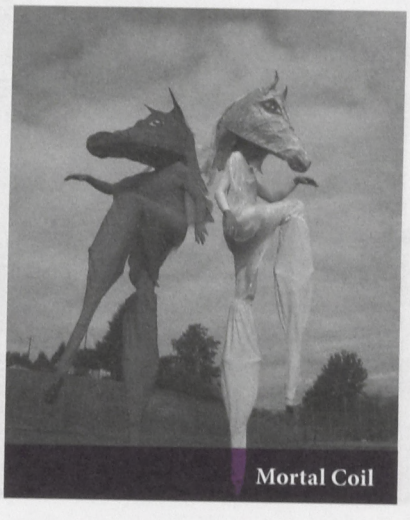
Noah and the Whale

The Mortal Coil Performance Society says it's "dedicated to creating imaginative theatre and spectacle for audiences young and old. "Our artistic vision is grand. We bring a sense of magic and myth to our performing characters through the use of stilts, masks and fantastic costuming."

Beyond its performances at festivals, theatres and public events, the company also develops and teaches classes and workshops, and gives lecture/demonstrations, on the performing arts to the public, educators and professional performers.

Mortal Coil is "one of the most magical groups Vancouver has to offer," the Burnaby, B.C., *News* wrote. "They delighted crowds... and danced with seemingly impossible balance." TS

www.mortalcoil.bc.ca



Mortal Coil

Noah and the Whale

United Kingdom

In their song, "Five Years Time," **Noah and the Whale** belt out a chorus that speaks of "fun, fun, fun, fun." And that's exactly what you'll get when you catch this band from London, England.

They've been compared to the likes of the Smiths, Belle and Sebastien, and you might even hear a little Kinks influence in their lyrics, delivered sometimes with collective tongues planted firmly in cheeks, sometimes facing serious issues such as life itself. The band also cites the poet/novelist Charles Bukowski and Tom Waits as major influences as they create the profiles of the people who inhabit their songs.

Although they are still relatively unknown in North America, they are downright famous across the pond, and have graced the stages of big festivals such as Glastonbury and the Cambridge Folk Festival. However, faithful followers of the sophisticated television show *Cougar Town* will have heard their song, "Here Comes My Girl."

Formed in 2006, the band is named after their favourite movie, *The Squid and the Whale*, and the film's director,


The Once

Noah Baumbach. Their cinematic interest extends to their work: they made a film that follows the entire disc, *The First Day of Spring.*

Over these five years, the band has endured some personnel changes, including the departure of English songstress Laura Marling, and a heartbreaking theft of their equipment, which was later recovered, but has managed to retain their irresistible indie-folk, jangly pop sound.

The band consists of **Charlie Fink** (vocals, guitar, ukulele), **Tom Hobden** (fiddle and keyboards), **Matt "Urby Whale" Owens** (electric bass), **Fred Abbott** (guitar and keyboards), and **Michael Petulla** (drums). MS

www.noahandthewhale.com

The Once
Newfoundland

According to the *Dictionary of Newfoundland English*, the once means "as soon as possible, right away; directly; in a short while." And once again Newfoundland has given the world some wonderful new talent in **The Once**, a trio made up of **Geraldine Hollett, Phil Churchill** and **Andrew Dale.** They met in the summer of 2005 while working for the Rising Tide Theatre Company in Trinity, and discovered a mutual appreciation for folk/traditional music, particularly for the music of their native Newfoundland and the British Isles.

Led by the clear and true voice of Geri their harmonies are magical, especially in their a capella rendering of "Coming Back To You" by Leonard Cohen. They have created new and haunting versions of traditional songs as well as introducing new ones.

Their self-titled debut album was just released two years ago, but in that short time their profile has spread across Canada from The Rock. Their work has earned them Newfoundland and Labrador awards, an East Coast Music Award 2010 nomination and, a Galaxie Rising Star Award. They have performed at prestigious festivals such as the The Stan Rogers International Folk and Lunenburg Folk Harbour Festival, as well as appearing at the 2010 Vancouver Olympics and the *Vinyl Café.*

Their sound ranges from ballads with "vocal harmonies thick enough to stand on" to rollicking shanties featuring bouzouki, banjo, and bodhrán, The Once have become the pride of Newfoundland, and will reach an even wider audience with upcoming shows in Denmark, Germany, England and Ireland. MP

www.theonce.ca

Los Paperboys
British Columbia

Los Paperboys have been around since the mid-'90s, but the band has continually evolved to the unique blend of music from around the world that it serves up today.

While the band has had a revolving cast of players, it has always been driven by the vision of founder **Tom Landa**. His original concept was a fusion of Celtic, bluegrass and pop. Today the Vancouver band adds Mexican, Eastern European, African, zydeco, soul and country influences to the blend. A three-piece


Los Paperboys

horn section reflecting Tom's Mexican heritage drives the sound. After eight albums, countless tours and many music awards, the band describes itself as "the only multi-cultural, multi-ethnic, multi-generational, multi-lingual, multi-instrumental, genre bending, co-ed band you will hear today."

Tom discovered Celtic music via the Canadian band Spirit of the West, whose flautist was **Geoffrey Kelly**. Geoff later produced The Paperboys' first studio album, and finally joined the band full time.

Los Paperboys have been selling out venues throughout the globe, without the support of a major label or commercial radio play. It is word of mouth and independent print and radio that have fuelled their success. Although there are many common themes on their albums, not one of their CDs sounds the same. They are a band constantly stretching in new directions.

Los Paperboys definitely create folk music with a respect for tradition without being traditional, and it's definitely music you can dance to. MP

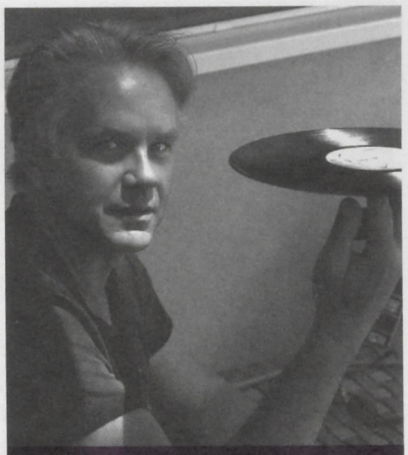
www.paperboys.com

Tim Robbins and the Rogues Gallery Band

United States

Tim Robbins' new mid-life career as a singer-songwriter might seem like a sharp turn for the Oscar-winning actor. But a closer look at the life of the star of such films as *Shawshank Redemption* and *Mystic River* reveals that this is a natural progression.

Tim grew up around folk music, his recently-deceased father, Gil, being a member of popular early '60s folk band, the Highwaymen. Tim remembers seeing the inside of Greenwich Village clubs when he was a boy, and he always carried a guitar with him, even after acting became his day job. In the early '90s he used his singing and songwriting skills in the dark satire *Bob Roberts*, a movie about a right-wing



Tim Robbins

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EDMONTON JOURNAL

folksinger who turns to politics. He wrote the songs, and there was even talk of a soundtrack album, but Tim, whose views are far to the left of those expressed in the movie, nixed that idea.

Steeped in the American folk tradition with influences from Pete Seeger to Tom Waits, Tim's work has been compared to that of Bruce Springsteen's *Nebraska*. Producer Hal Willner invited him to join up with the crack seven-piece band of multi-instrumentalists, **the Rogues Gallery Band,** and they have toured from the United Kingdom to Australia. "It's a really amazing thing to watch someone making his first record at fifty," explains Willner. "You're seeing the birth of some really wonderful songwriting. It's got incredible beauty, incredible anger, everything music can do." MS

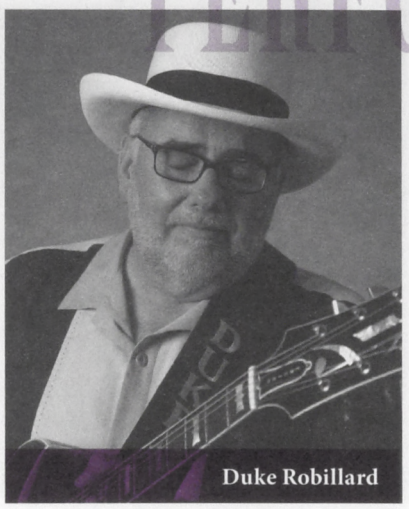
www.timrobbins.net

The Duke Robillard Band

United States

It may be a term that's too-often thrown around, but if ever a performer was deserving of the term "legend," it's blues guitar virtuoso **Duke Robillard**. No less an authority than B.B. King put it simply: "Duke's one of the great players" and the *Houston Post* has called him "one of God's guitarists."

Since co-founding Roomful of Blues back in 1967, through his years with The Fabulous Thunderbirds and now with the **Duke Robillard Band** (rounded out by **Doug James** on tenor and baritone saxes, **Bruce Bears** on keyboards, **Brad Hallen** on bass and **Mark Teixiera** on drums), Duke has been a decades-spanning force in the blues. Over his 40-plus



Duke Robillard

year career of melding the blues, jazz, swing, rockabilly and R&B, Duke has played with everyone from Pinetop Perkins to Jimmy Witherspoon, from Bob Dylan to Tom Waits, and boasts a discography that's too long to list. Despite being in the fifth decade of his storied career, he shows no signs of slowing down; still playing as many 250 shows a year.

He is the four-time Best Guitarist Winner at the Blues Music Awards, a 2010 Grammy Nominee for Best Traditional Blues Album for that year's *Stomp! The Blues Tonight,* which also earned him the Blues Music Award nod for Traditional Blues Male Artist of the Year and three other nominations. His latest release on Stony Plain Records is 2010's acclaimed *Passport to the Blues*. "A guitarist's guitarist, prolific producer, and master of all things blues, Duke Robillard walks the tightrope between traditionalism and experimentation," says *Blues Revue* magazine. "He's a master of many styles who moves forward while maintaining a firm grounding in the past." SH

www.dukerobillard.com

Garnet Rogers

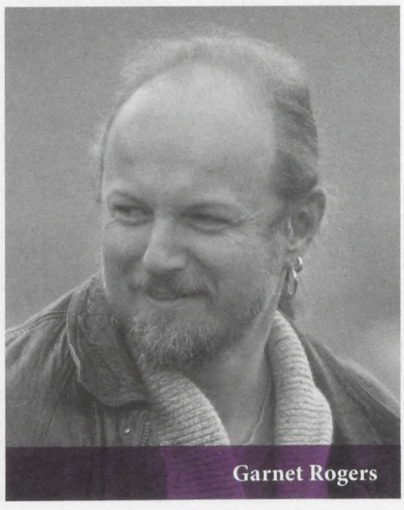
Ontario

Garnet Rogers had a Volvo and he put over a million miles on it. He had to. Getting to gigs in the myriad of folkie-loving towns throughout North America takes a lot of driving and the Volvo was the best way to get around. No big tour bus with all the amenities for this singer.

The Garnet Rogers Story describes a man who worked hard for years to build his career and like his Volvo, has the miles on his odometer to prove it. And he had to do it twice. In the early part of his musical career, Garnet was a key member of his older brother's band. And during the 1970s, they built their career the old school way: one song, one gig, one record, one fan at a time. But then Stan Rogers was killed in a plane crash in 1983, and Garnett had to start again — this time on his own.

So he lowered his six-foot-six frame into the Volvo, toured the continent one town at a time, played the songs he played with his brother and started to write and sing his own with that big baritone voice.

Over a million miles, three Volvos, countless gigs and 11 solo albums later, Garnet is



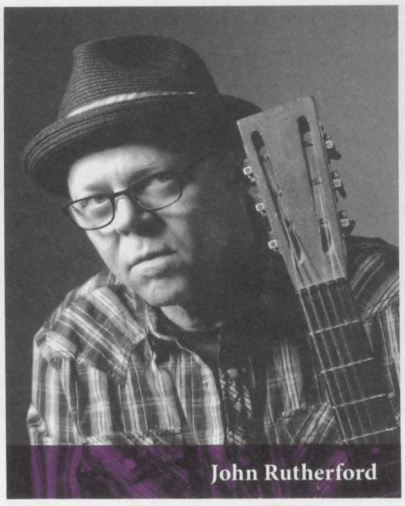
Garnet Rogers

one of Canada's greatest folk icons. He has turned down offers from major labels so he can retain his musical independence, doing it his way, which no doubt will involve many more miles on the highway. WA

www.garnetrogers.com



Sean Rowe



John Rutherford

Sean Rowe

United States

Praised for his abstract lyrical phrasing and the way he crafts an experience of emotion, rather than telling a linear tale, **Sean Rowe's** honest and haunting songwriting have already earned comparisons to Van Morrision's *Astral Weeks* phase. He is also blessed with a deep baritone voice that brings to mind other low-pitched masters like Leonard Cohen and Tom Waits.

A self-identified naturalist, Sean credits his connection to the environment as his biggest influence and one that largely shapes his songwriting process. "I wouldn't be the same writer without being able to have a connection with the land," says Sean. "Even if it's not directly lyrically about elements like trees and sky and things like that, I use those metaphors a lot because they're really powerful and they represent the kind of openness that's real and raw and free."

True to form, the bearded artist, a modern day Grizzly Adams, took a hiatus from touring a few years back to spend 24 days living off the land in his native upstate New York. Through this wilderness survival experience, he penned half of the material that would ultimately become his debut disc, *Magic*.

Recorded in a studio above the space where Sean's grandfather once ran an Italian restaurant, the disc pays homage to what Sean believes in and finds magical in the world – the themes of love, innocence, sex and nature.

Sean confesses that his intentions for the disc were simple. "I didn't have any ambitions to promote the hell out of it or tour," he says. "I just wanted to record a really good record." While Sean's growing fan base would agree that he succeeded in delivering a great album, any thoughts he had about not touring will be put to rest. RK

www.seanrowe.net

John Rutherford

Alberta

Ever since he wandered into Bud's Guitar Store in the Toronto suburb of Don Mills as a 10-year-old with sticky hands, **John Rutherford** has been hooked on guitars.

Little did he know that his early encounter with "dreams of glory hung on the wall" would somehow lead to a life devoted to the guitar, as well as memorable songs like "Bud's Guitar Store."

John's career has been like the flow of a river, maybe not as fast as the Bow and with a few bends along the way, but steady and always replenished by the source, which happens to be the blues.

In the late '80s John moved to Calgary, and was soon playing in the house band at the infamous King Edward Hotel. He learned a lot from the blues legends who played the King Eddy, and used that knowledge in his own projects, which over the years included the bluesy duo No Guff, the all-star Calgary collective Highwater Jug Band and regular stints with Ronnie Hayward as well as the Front Porch Roots Review.

Last year John directed his agile playing on vintage guitars, gravelly voice and songwriting abilities to his first solo album, *Echo Broadcast,* which has received airplay across the country. *Fast Forward Weekly* describes the disc as "raw and smoky and despite having a foot in the past, it's undoubtedly a blues album for the new millennium."

When he's at home, if he's not playing one of the guitars that go back as far as the 1930s, he's feeding his soul with vinyl, from the ragged copy of *Beatlemania* his mom gave

him at the age of six to a recent purchase of a Tom Waits 45 on eBay. MS

www.johnrutherfordmusic.com

The Secret Sisters

United States

If there were such a thing as an overnight success, **The Secret Sisters** would qualify. **Laura** and **Lydia Rogers,** direct from Muscle Shoals, Alabama, are in their early twenties but present a retro 1950s look and sound.



The Secret Sisters

They share a love of classic country music and learned to harmonize from listening to the Everly Brothers and Doc Watson. The girls grew up in a musical home — their grandfather played in a county gospel group and their dad was a huge fan of George Jones, and everybody played. They also credit their church in Alabama for encouraging a cappella singing. But amazingly, Laura and Lydia never considered a singing career as a duo.

It took an impromptu Nashville audition by Laura to start their career. The song she chose was by singer Brandi Carlile – "Same Old You." Lydia had been delayed and when the two sang together, The Secret Sisters were born.

In a matter of days the girls were flown to Los Angeles to record a couple of demos and within five months of playing their first gigs they were touring the world, playing with stars like Willie Nelson and Loretta Lynn.

The legendary T Bone Burnett signed on as executive producer of their album on his new label Beladroit. As Burnett explains, "I have been making music for over 40 years and The Secret Sisters album is as close to pure as it gets." They have another fan in Jack White who was responsible for producing the Secret Sisters' debut single, a cover of Johnny Cash's "Big River" with the duo's harmonies combining with his slide guitar solos.

It's no secret that there's nothing like the blend of voices of sisters, especially when they are as clear and pure as those of Laura and Lydia. MP

www.secretsistersband.com

Chris Smither

United States

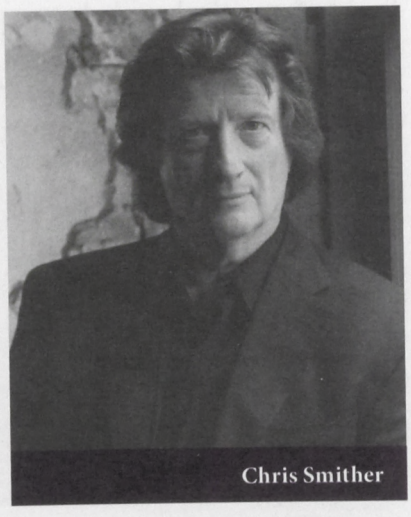
Bonnie Raitt calls **Chris Smither** "my Eric Clapton." This isn't just idle talk — his song, "Love Me Like a Man," has been one of her signature tunes for 40 years.

Chris, who spent much of his youth in New Orleans, was discovering the blues when he was supposed to be studying anthropology. This was during the '60s, when wider audiences were just discovering blues legends like Mississippi John Hurt and Lightning Hopkins, and they had a huge influence on Chris' life as well as his music.

After attending university in Paris, Mexico City and New Orleans, Chris heeded advice by one of his other heroes, blues singer Eric Von Schmidt, that he should move north and become part of a scene. He ended up in Cambridge, Massachusetts, where he spent time at the home of blues promoter and booking agent Dick Waterman, a house where legends like Son House and Fred McDowell, as well as Bonnie Raitt, congregated.

He was soon playing folk festivals and recording on the United Artists label. But his career went through a 12-year dormant period as he struggled with personal demons, only to emerge in the '80s with a long productive period that continues today.

He has recorded 13 albums, including several live ones, his songs have been done by the likes of Emmylou Harris and referenced in novels, and he has been a guitar teacher of note, recording an instructional video for Homespun Tapes and



Chris Smither

PERFORMERS



teaching at Jorma Kaukonen's Fur Farm. And his writing isn't confined to songs: he contributed a piece to a collection of short stories by songwriters.

Not surprisingly, the critics are blown away by Chris' live performances. "Smither is an American original, a product of the musical melting pot, and one of the absolute best singer-songwriters in the world," says a review by the *Associated Press*. MS

www.smither.com

Street Performers

Alberta, Québec, Ontario

In this year's edition of Folkfest, performers aren't confined to the stages. There is also a bevy of street performers roaming around the site, entertaining crowds between sessions, as they wait for food and yes, even as they lineup for the toilet.

Leading the pack is the King himself, the iconic **Silver Elvis**, aka Peter Jarvis, one of the most inventive street performers in Canada. Following on the heels of the King is, of course, Her Royal Majesty, The Queen. Another Edmonton favourite, the Queen is one of the many characters created by Edmonton-based performer **Heather D. Swain**.

In the category of court jester, we have **Aytahn Ross** and **Neatoe the Clown**. Based in Montreal, Aytahn is a circus artist and 1991 Canadian Juggler of the Year, and has performed around the world for royalty, diplomats and commoners such as film celebrities. Neatoe the Clown, another Edmonton favourite, will bring sweetness, light and humour during those times when the lineups at the beer tent are only matched by the lineups at the jumping houses.

And bringing up the rear in this parade of street performers is **The Privy People**. This Ontario troupe is one of the most original street acts in the world. They don't roam, they don't juggle; they only allow you to, um, well, do your business, in a familiar yet unusual and classy way. It's hard to explain, but once you see the Privy People and actually use their fully useable facilities, you'll understand. WA

Ti Coca and Wanga-Nègès

Haiti

Every year one or two surprises come out of nowhere and capture not only the ears of us locals, but our hearts.

Ti Coca is one of those performers for this year. Hailing from one of the poorest and hardest-hit countries on the earth, earthquake-ravaged Haiti, Ti Coca will be an upbeat refreshing moment in the August sun. Which is fitting considering that Ti Coca, which is the nickname of singer **David Mettelus**, is the local Haitian name for a tiny cola bottle. Backed by his band, **Wanga-Nègès**, which means hummingbird in Creole, Ti Coca has been delighting audiences in Haiti and throughout the world since 1976. Their music is a mixed of traditional Haitian troubadour music, known for its use of acoustic instruments


Ti Coca and Wanga-Nègès

like guitars, banjos, accordions and simple drums, mixed with some Cuban and Dominican beats. It's like a slower tempo version of Cajun zydeco, languid yet still danceable. The music is acoustic, not just by design but also due to the fact that Haiti's ongoing shortages in electricity prevents the regular playing of amplified music.

Ti Coca himself sings in a pleasantly well-worn voice, very well suited to songs chronicling the bittersweet aspects of life and living in Haiti. Ti Coca's music was also featured in *Heading South*, 2005 French film that won two awards at the Venice Film Festival. "Once heard," noted the BBC, "(Ti Coca) isn't easily forgotten."

The band is touring with the support of the Organisation internationale de la Francophonie. WA

www.caracolihaiti.com/coca

KT Tunstall

Scotland

"You rarely see artists born out of fire... and have their careers be a controlled burn," observes George Stroumboulopoulos of Scottish musician **KT Tunstall**. In 2004, KT literally went from an unknown to an overnight sensation thanks to her phenomenal performance of "Black Horse and the Cherry Tree" on the *Jools Holland Show.*

KT's "overnight success" followed years of musical dedication. In her twenties, she played in various indie bands and toured with a klezmer band. As she put it in interview with Strombo, "I'd fallen in with a bunch of wayward weirdy-beardies who made very alternative, odd, folk music. Slowly, I realized that a: I didn't have a beard and b: I wasn't writing weird folk music but pop music."



KT Tunstall

She decided to head to London to try out her, more mainstream, style of music. Before long, Relentless Records, a UK label, signed her and in 2001 she released her first album, *Eye to the Telescope*, which took off after that night on Jools Holland.

The tour de force was a solo performance with nothing more than her voice, a guitar, a tambourine, and a feedback recorder. She live-recorded loops — a guitar riff, two layers of cooing, a tambourine shake, that culminated in a wild crescendo of seven vocal layers.

Afterwards, when her record company continued to book her live performances, KT tried to point out how lucky she was that the performance on Jools Holland went as well as it did. "It could go hideously wrong," she laughed in her interview on CBC. "It does go hideously wrong sometimes."

"Black Horse and the Cherry Tree" became one of the big hits of 2005 in the United Kingdom, and two other singles from the album were hits. Since then, she's released three more albums. JS

www.kttunstall.com

U22

Alberta

Once again Folkfest presents the future of roots music in Alberta with exceptionally talented and promising young musicians aged 22 and under. The idea for **U22** took root in 2004, through a community-based "Young Singer/Songwriter" concert series begun by **Rhea March**. The success of that series confirmed her belief that in order for young songwriters to develop as artists, they need mentorship, inspiration, and credible performance opportunities, and being part of a strong, supportive music community that inspires them to know and believe in the music inside themselves.

Braden Gates

Braden, 18, who hails from Fort Saskatchewan, is an Alberta fiddle champion who has added songwriter to his resume. His mastery of the fiddle transfers seamlessly to guitar and mandolin to underpin his folk storytelling style. Braden weaves homegrown original tales about stuff that matters. He is an active mentor and teacher who has toured extensively with Les Boucherons to promote the history of Canadian music in Alberta schools.

Ky Babyn

Ky brings a rowdy performance that will have you stomping your feet and shaking the tables. This St. Paul boy sings about swinging hammers and drinkin' whiskey with an intense percussive, yet poetic lyrical style. He generates rhythms of the railway with his harmonica and guitar. His music features infectious hooks backed by a gunfighter guitar tone reminiscent of the Wild West.



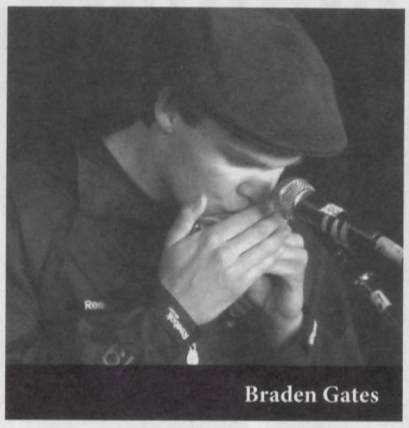
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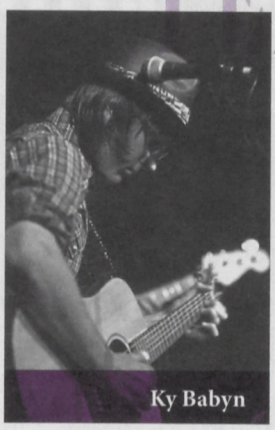
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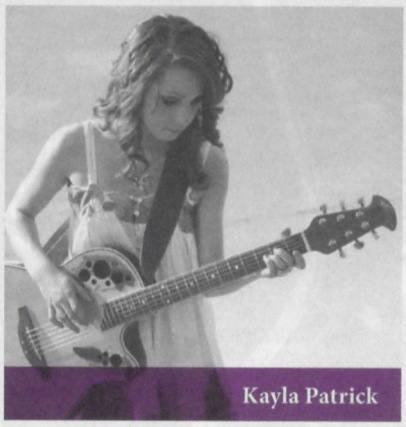
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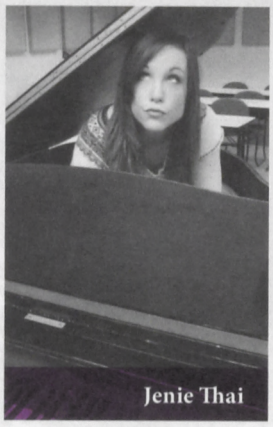
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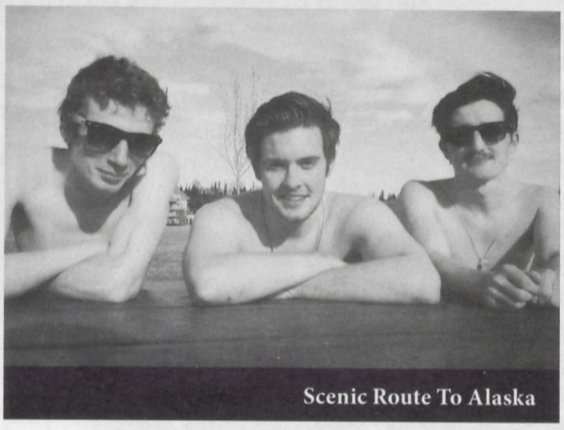

Braden Gates


Ky Babyn


The Command Sisters


Kayla Patrick


Jenie Thai


Scenic Route To Alaska

The Command Sisters

This duo from Stony Plain has been taking the music scene by storm with their unique sound, hair-raising harmonies, and a wicked live show. **Charlotte**, 16, is the writer of the duo, weaving lyric and music with a sophistication that is well beyond her years. **Sarah**, 13, is definitely the little firecracker, soloing and improvising with multiple instruments — she has the audience wrapped around her fingers from beginning to end.

Kayla Patrick

With **Kayla**'s grace and charm, you would think she's been on stage all her life, and you wouldn't be far wrong. This 15-year-old has known from an early age that singing and performing would be a big part of her life. Look for relevant lyrics delivered by Kayla's powerful yet soulful voice.

Jenie Thai

Jenie Thai has spent just about her whole life behind a piano keyboard. Born in Chang Mai, Thailand and raised near Edmonton, she started piano at the age of five, taking classical training privately and at Augustana University in Camrose before expanding her horizons and enrolling in the jazz program at Grant MacEwan University. There she discovered the blues and an ability to write quirky songs. Her horizons will continue to expand in the fall when she attends Paul McCartney's international music school in Liverpool, England.

Scenic Route to Alaska

They're three best friends since childhood, and their friendship has blossomed into one of the tightest indie bands around. Guitarist **Trevor Mann**, **Murray Wood** on bass and **Shea Connor** on drums have been playing together so long that they can almost read each other's mind. This talented trio has such mature ears for their years that they serve as the house band for U22, backing up many of the other artists. ER

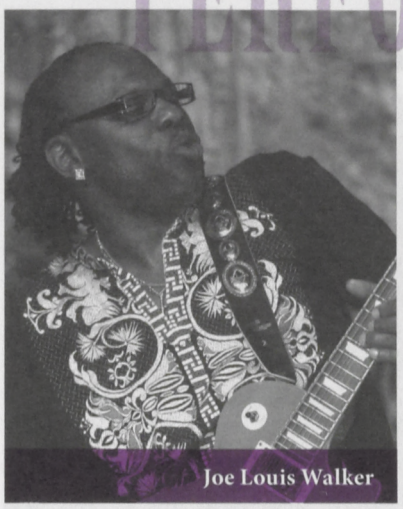
www.u22.ca

Joe Louis Walker

United States

Joe Louis Walker started pushing the boundaries of the blues when he was a teenager, and 40 years later he's still pushing. Incorporating elements of rock, R & B, gospel and even a little swing jazz, while staying connected to the roots of the blues that Muddy Waters brought to Chicago, his searing guitar and soulful voice have propelled him to the top of the blues mountain.

Born in the Bay Area to migrant farm workers from Arkansas, Joe Louis grew up cherishing the delta blues 78s that his parents brought to California. He sang in the choir of his grandmother's church as a child, picking up guitar at the


Joe Louis Walker

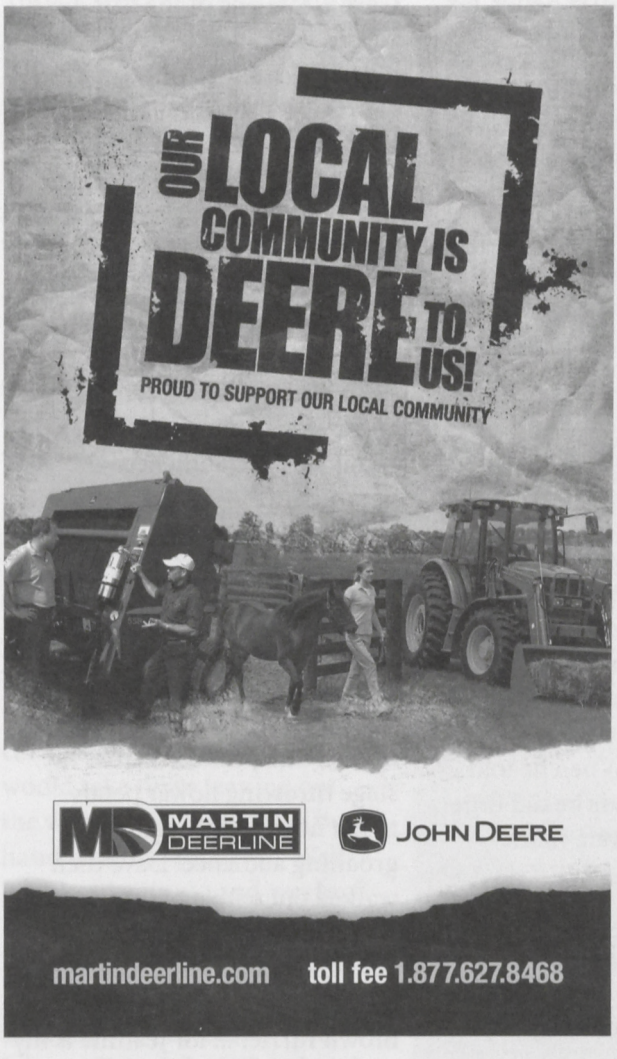
age of 12, and was playing the bars well before he was of legal drinking age.

The San Francisco scene brought him gigs and contact with a variety of musicians, including the Grateful Dead, Steve Miller, John Lee Hooker and even Jimi Hendrix. But his biggest influence was legendary guitarist Mike Bloomfield, who helped Bob Dylan go electric in the '60s. Bloomfield's early drug-related death pushed Joe Louis to change his life, and he earned a college degree and explored gospel music.

He dove back into the blues in the 1980s, recording solo albums that caught the ears of critics and vast audiences around the world. He figures he has played on 140 albums, including nearly 20 of his own, and his work has earned numerous W.C. Handy and Grammy awards. In recent years Joe Louis Walker has forged a strong Edmonton connection, recording for the Stony Plain label. His latest disc, *Blues Conspiracy*, was recorded live on a blues cruise with contributions from the likes of Johnny Winter and Duke Robillard.

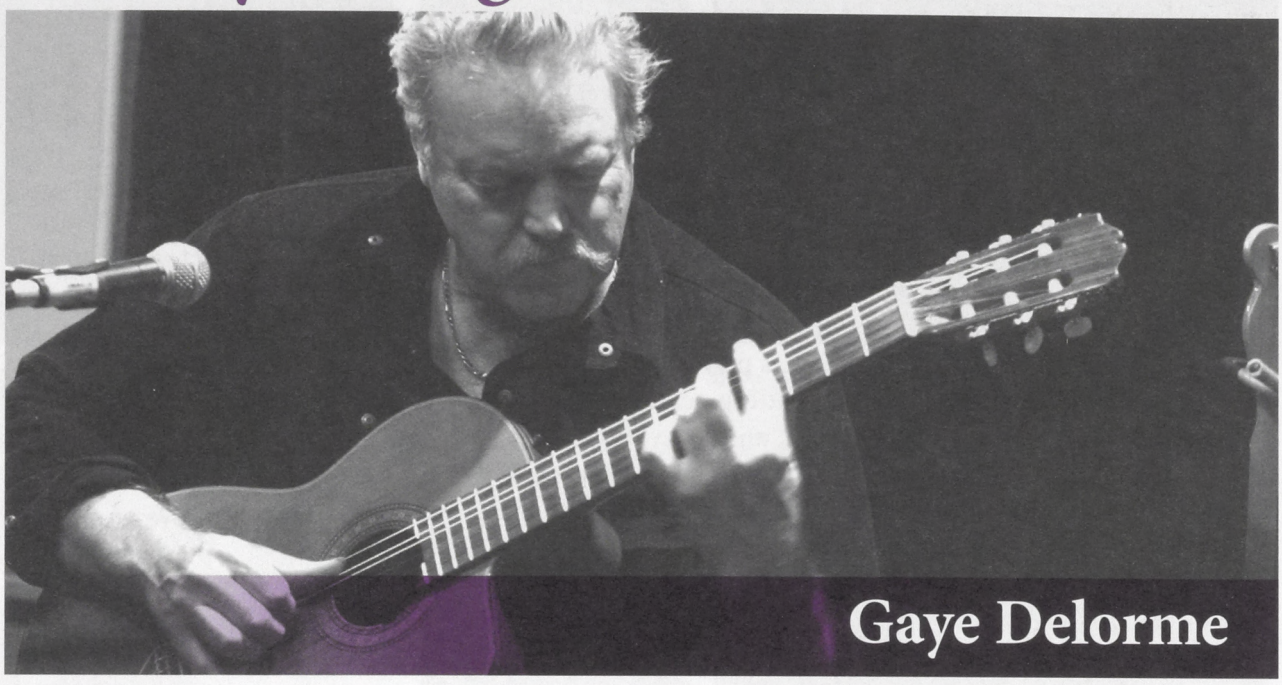
As a writer on the *Folk and Acoustic Music Exchange* aptly put it: "When this guy gets his head of steam stoked and boiling, step back or you're going to get rolled over." MS

www.joelouiswalker.com





Tommy Chong Remembers



Gaye Delorme, one of the finest (and funniest) guitarists to come out of Canada, was signed up to be an integral part of this festival, leading a workshop and playing Main Stage before the Gipsy Kings. Sadly, Gaye passed away on June 23.

Part of his storied career included a long association with Cheech and Chong. Tommy Chong, who was born in Edmonton, has kindly submitted some fond memories of Gaye for our folk festival.

I met Gaye Delorme in Vancouver in 1969 at the Shanghai Junk nightclub/strip-bar. I had just returned to Vancouver from Detroit where I was fired from my Motown Band, and was working in clubs that were owned and operated by my brother Stan Chong and myself. I had formed an improvisation comedy group called The City Works along with Edmontonians David Graham and Maureen McGuire and a Mexican from L.A. who went by the name of Richard Marin. The City Works performed two two-hour shows nightly and ended each set with a musical number where I played guitar and sang while the others played rhythm instruments or danced.

Gaye watched the show and loved it. I felt pretty good about everything until he asked if he could "play a number" on my guitar. I watched as Gaye adjusted my guitar and amp.

He then went on to play the most fantastic guitar I had ever heard. I had played with Jimi Hendrix in London a year earlier, but now here is this guy from Edmonton actually doing Hendrix better, far better, than Hendrix himself.

Gaye picked finger style, which gave him four fingers and a thumb to work while us mortals used a guitar pick. Gaye also played classical, flamenco, country and let's not forget how proficient he was with jazz. There was one guitar player equal to Gaye, in my opinion, and that was Lenny Breau. Lenny and Gaye were good friends, and shared not only musical talent, but also many laughs.

Gaye would tell stories of his childhood that would have you on the floor laughing. He was a wild child growing up and he learned his guitar skills at the Juvenile Detention Center at Bowden, Alberta. When he told stories about the kids he did time with, you felt you were there.

When we started the improv group at the club, I felt Gaye was sent to me by the Universe to put me on the right track. Gaye became part of the group with his classical music skills. Gaye wrote one of the first bits we did when we changed from a stripper show to improv. The club was located in Chinatown, a block from the junkie world on Hasting Street. The clientele was a little rough to say the least: bikers, lonely business perverts, pimps, hustlers, and undercover cops. We changed the format of the show without warning. We actually used the audience as part of the show. In other words, we "punk-ed" the audience.

On that first night when the lights came on, Gaye was centre stage, playing a beautiful classical guitar number. The club was spooky quiet and a mime artist appeared in whiteface makeup. As Gaye played, the mime picked flowers and pranced across the stage throwing flower petals to the now slightly agitated, groaning audience. Dave then walked out with a big cowboy hat and a scarf wrapped around his throat, singing operatically, "I dream of Jeannie with the light brown furrier ... for Jeannie is my

favourite wire hair terrier." The audience was stretched to the limit, and on cue I kicked open a door at the rear of the stage and stood there shirtless, hair messy and come up to Dave and say "What kind of fucking song is that?" And I beat him over the head with a rolled up newspaper! The audience goes wild. Then we proceeded with the show, featuring jokes from *Playboy* and whatever we could think of. Afterwards we would gather on stage and take suggestions from the audience for the second show. Then we would go backstage and write the second show based on their suggestions.

This went on for nine months. Meanwhile Gaye had formed a band he called Django, which played in the back room of the Junk. It was so special hearing Gaye play blues guitar. He played so well that I never felt the urge to play myself, but would rather listen to Gaye.

The City Works folded and did the last show in September 1969. After that, I put a music group together with Tom Lavin and we played a gig at the Gardens. Richard Marin was to be the vocalist and I was playing. It was a "battle of the bands." When it was our turn to play, I told Richard that we would do some of our City Works routines first, and then play music. We did one bit into another then before we knew it the gig was over! We never played a note. Tom Lavin had the funniest line of the night: "So when's our next gig boss?" We still laugh at that one.

It was pouring that night but Richard and I were stoked. The windshield wipers on my dad's car had quit working so we would take turns leaning out the window working them by hand. I said to Richard: "Well, it looks like its me and you bro" What should we call ourselves? "Richard and Tommy? Marin and Chong.... hey do you have a nickname?" He said: "Yeah I do … Cheech."....When I took my turn on the wipers, I yelled to the rain: "Cheech and Chong. Cheech and Chong!"

Soon we headed for L.A., and we were into our third record when Gaye came down and stayed at Cheech's house. Gaye came out of the bedroom one morning and hummed a bit of a song he'd been working on...'Mama talking to me....da da da da." I wrote the rest of the lyrics and we recorded it in about two to three takes with the hottest L.A musicians available. Lou Adler would get us whoever we wanted to play on the records. Gaye was on guitar. "Earache my Eye" had guitar players all over the world wearing out their tapes and records, playing the licks over and over so they could be a "big rock star making lots of money." When Cheech and I did the movie, *Things Are Tough All Over,* we enlisted Gaye to put a band together. Gaye got Edmonton's George Blondheim, a fantastic piano player, to dress punk and be in the band.

Gaye also wrote "Me and My Old Lady," the ballad we sang in the middle of the movie when we were "lost in the desert." We did that song on the Cheech and Chong reunion tour last year. The lyrics were pure Gaye: "Me and my old lady we like, we like, we like to get outside. Sometimes people space us out so we go on a picnic and don't even bring any beer."

Gaye Delorme did not want to leave us. He thought he'd live forever and he acted like he would live forever. Even when he lost his eyesight, he still drove a car until that was impossible. He was on the internet daily, spelling words badly, but not bad for a blind guy! Gaye was always "on." Even when he was down he was funny. His spirit was infectious and people today do "Gaye Delorme bits," especially musicians. It's going to be hard to miss you Gaye because there is so much of you still here. I love you man....tc

Gaye Delorme 1947 - 2011
Alberta

Yes, he did write "The Rodeo Song," that Alberta ode to pickups, drinking, barrel racing and bull riding. But don't let the humour in that ditty fool you. **Gaye Delorme** was one serious musician.

Over the past four decades Gaye received international acclaim for his unbelievable prowess on the guitar. The late Stevie Ray Vaughan labelled him "one of the best I've ever heard," while Canadian bluesman Colin James said: "he's a monster." He hung out and played with the great Lenny Breau.

Gaye was a true master. He could lay down a mean electric groove on *The Blue Wave Sessions,* where his playing invited comparisons to Mark Knopfler. He was one of Canada's most renowned country pickers. But he could also pick up the classical guitar and play flamenco, classical or Gypsy jazz.

Gaye, a native of Thunder Bay, Ont., called Edmonton his home. But his career led to long stints in Vancouver and Los Angeles, where he had a long collaboration with Cheech and Chong, writing and performing the music for several movies and their anthem, "Earache My Eye."

Back in Alberta, he produced k.d. lang's groundbreaking first album, *A Truly Western Experience,* and in 2006 he performed Joaquin Rodrigo's *Concerto de Aranjuez* with the Edmonton Symphony Orchestra.

Despite being such a musical heavy hitter, Gaye maintained a wicked sense of humour, that will be missed almost as much as his music. MS

www.gayedelorme.com

ROOTS RADIO



PHOTO BY ANNE MARIE RESTA

CBC Edmonton- cbc.ca/edmonton

Radio Active

with Host Peter Brown on CBC Radio One (93.9FM/740AM) Join Radio Active for a newsy slice of Edmonton life, including music and culture.
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You ain't heard nothin' yet until you hear Randy apply his deep knowledge of pop music to a weekly theme, and introduce songs playing the signature riffs.
Radio 2 Sunday 6 p.m .
Radio One: Friday's at 11pm and Saturday's 7p.m. & midnight

Radio 2 Drive with Rich Terfry.

The artist known as Buck 65 introduces a wide range of roots music, with emphasis on emerging Canadian artists.
Weekdays 3-7p.m.

CBC Radio 3 (CH.94 Sirius Satellite Radio) http://radio3.cbc.ca/

Available online and 24/7 on satellite radio. Featuring artists from across the country.

CJSR FM 88.5

Twang n' Thangs

All the best in twang, all the best in thangs, brought to you by Phil and Thea.
Mondays from 1-3 p.m.

Fourre-Tout

French language programming with music from all genres.
Tuesdays from 11 a,m.-1 p.m.

Calling All Blues

Two hours of blues music, old and new with Grant Stovel & Graham Guest.
Wednesdays from 7-9 p.m.

The Sound of Folkways

Exploring the depths of the Folkways record label.
Wednesdays 9-10 p.m.

Prairie Pickin'

If you think bluegrass begins and ends with "Foggy Mountain Breakdown," you're wrong. Find out how big the world of bluegrass is with Jim, Logan and Cousin Darcy.
Thursdays from 7-8 p.m .

Asiko Phantom Pyramid

Music from around the Afrikan planet.
Wednesdays from 8-10 p.m.

Acimowin

Your host Jodi Stonehouse shares aboriginal culture and eclectic aboriginal music from across Turtle Island.
Fridays from 9-11 a.m.

Ragas & Rythms

Playing the greatest music from the Indian subcontinent with Janine.
Sundays from noon to 1 p.m.

CKUA



PHOTO BY ANNE MARIE RESTA

The Afternoon Edition

with Lionel Rault

Bright, informed and musically diverse. The Afternoon Edition helps move Albertans through afternoon rush-hour with an up-tempo mix of contemporary styling from the fields of jazz, rock, pop, folk and world beat.

Weekdays, 3-6 p.m.

Alberta Morning

with Tony King

Alberta Morning delivers a pleasing blend of musical styles with news on the half-hour as well as topical information for an Alberta audience to get weekday mornings off to a great start.

Weekdays, 7-9 a.m.

Baba's Grooves

with Dilbagh "Baba" Singh Bhangoo

Baba links music that has stood the test of time, plus soon-to-be classics, with insight, wit, an open mind and an open heart. He describes his tastes as being a mile wide—and an inch deep! While rock and pop of the 1970s have a soft spot in his heart, his grooves are chosen to be meaningful, interesting and always diverse.

Saturdays, 7-9 p.m.

The Celtic Show

with Andy Donnelly

An expatriate Scot and veteran of Alberta's folk music scene, Andy Donnelly uses a soft brogue and wicked sense of humour to entertain and educate his audience on the marvellous diversity of musical styles that reflect the influence of the Celtic tradition.

Fridays, 6-8 p.m.

Dead Ends And Detours

with Peter North

Dead Ends and Detours is a weekly journey into the expansive Grateful Dead catalogue that touches on many of the Dead's influences, musical friends and side projects.

Saturdays, 9-10 a.m.

Fire On The Mountain

with Steve Fisher

Fire on the Mountain takes listeners through a range of bluegrass styles that has evolved from the tradition. Host Steve Fisher brings his own formidable talents to the program, bringing insight to interviews and a behind-the-scenes sense to the new music.

Thursdays, 6 –7 p.m.

Folk Routes

With Tom Coxworth

Each week, Tom Coxworth draws from the full spectrum of folk and folk-oriented music, tracing the development of folk music from its European traditions to the blended influences of modern North American folk stylings.

Sundays, 10 a.m.-12 p.m.

Friday Night Blues Party

with Cam Hayden

The Friday Night Blues Party is a wild ride through the musical landscape of the blues, covering the new and the not-so-new, as well as the local live blues music scene in Alberta.

Fridays, 9 p.m.- 12 a.m.

How I Hear It

with Monica Miller

Each weekday Monica Miller brings her impeccable good taste and thoughtful observations to bear on the world of music, bringing it all together in an afternoon mix of music and insight.

Weekdays, 1 -3 p.m.

Mulligan Stew

with Terry David Mulligan

Veteran broadcaster and contemporary popular music aficionado, TDM offers the best in pop, rock, R&B and soul music ... a concoction that is affectionately known as 'The Stew'.

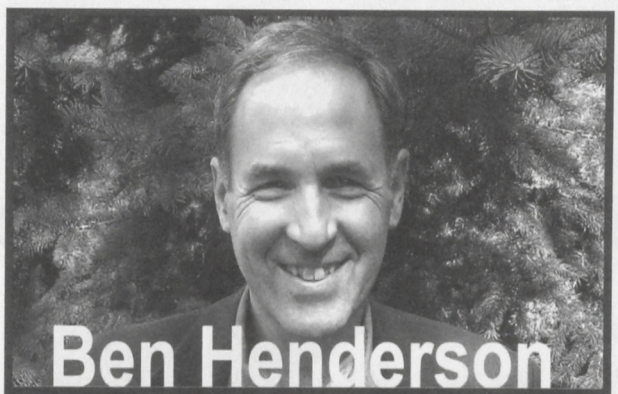
Saturdays, 5-7 p.m.

Natch'l Blues

with Holger Petersen

Canada's longest-running blues and roots program has been on the airwaves for more than thirty–five years. Holger Petersen's deep knowledge of the blues and fascinating artist interviews make up a fine program.

Saturdays, 3-5 p.m.



Is folk music hazardous to your health? Randy Craig is about to find out in the latest Ravenstone mystery by Edmonton author Janice MacDonald,

Hang Down Your Head.

Coming October 2011

Pre-order your copy today at www.turnstonepress.com

RavenStone

Mid Morning Mojo
with Baba

Bringing his usual warm and wonderful sense of life to good advantage, Baba carries you through your midmornings. The Mojo gets working.

Weekdays, 9 a.m.-11 a.m.

The Lunch Bucket
with Grant Stovel and Sarah Hoyles

The great music continues through lunch, interspersed with special features designed by CKUA programmers. Sarah and Grant throw some timely arts and music into to the mix, and give you a fun, harmonious couple of hours.

Weekdays, 11 a.m.-1 p.m.

Notes From Home
with Grant Stovel

A three-hour look at the best Canadian music from artists you know and love, and the ones you are about to know and love. The emphasis is definitely on "the indie."

Saturdays, 9 p.m. - midnight.

Points North
With Peter North

Seasoned music journalist, concert promoter, producer and radio host, Peter North lends his formidable talent and connections to in-depth interviews with musicians and music industry stars from Alberta and around the world – all blended with outstanding musical accompaniment.

Sundays, 3-4 p.m.

Rise & Shine
with Allison Brock

Rise & Shine is a fun upbeat way to start off your day and find out what is going on in arts and music around the province and what's going on here at CKUA -for the day and the week.

Weekdays, 6-7 a.m.

The Road Home
with Bob Chelmick

An inward journey both powering the ride and lighting the way. From his cabin in the woods, Bob offers poetry and song for a gentle adventure on the road we share.

Monday to Thursday, 9:30-10:30 p.m.

Roy's Record Room
with Roy Forbes

Singer/songwriter Roy Forbes, the artist formerly known as Bim, hosts an eclectic mix from his extensive collection of vinyl and shellac. And he creates the magic in his basement record room.

Mondays, 6- 7 p.m.

TransCanada's Alberta Backstage Series
with Grant Stovel

Join host Grant Stovel every Friday evening as he highlights Alberta's up-and-coming artists. The show draws inspiration from the TransCanada Alberta Music Series which takes place each March at Calgary's Epcor Centre.

Fridays, 8-9 p.m.

Wide Cut Country
with Allison Brock

The CKUA take on country music, Wide Cut Country cuts a "wide swathe" through the genre, all wrapped in the infectious laugh and exuberant personality of Alberta's Allison.

Saturdays, 10 a.m.-12 p.m.

World Spinning
with Lark Clark

World Spinning is for those who feel, as Lark does, that music is a celebration of life and holds a special place in the heart.

Sundays, 4-6 p.m.

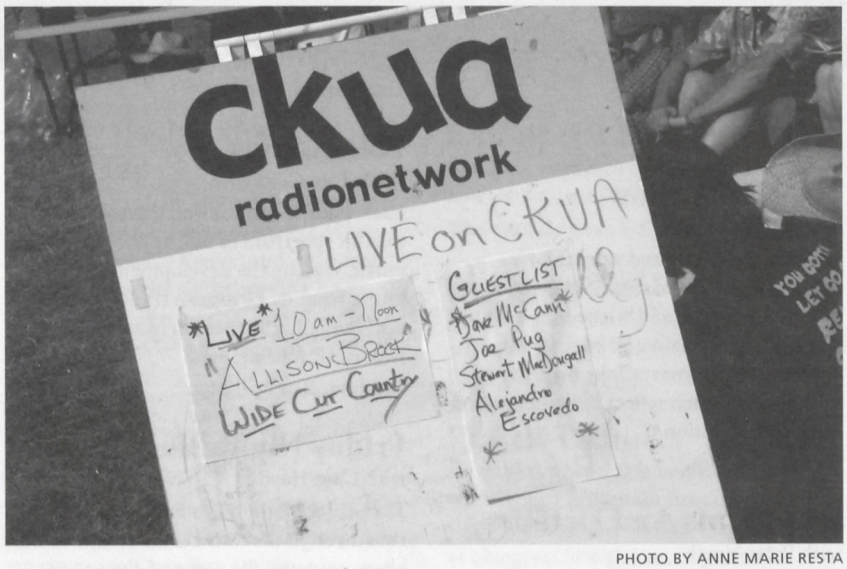


PHOTO BY ANNE MARIE RESTA

Stay at MacEwan

Welcome 2011 Edmonton Folk Music Festival guests!

Offering easy access to Gallagher Park, affordability and comfort, MacEwan Residence is your home away from home.

Choose from:
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Annual festival rates starting at $65/night, plus applicable taxes
Quote: Folk Fest



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Family fun area

Join the fun, come one and all. There's lots to do for small and tall. The whole family will have a ball.

When are we Open?

Games: Saturday & Sunday 10:00 AM to 5 PM

Crafts: Saturday & Sunday 11:00 AM to 5 PM

Where are we?

Located behind the Main Stage, by the park.

After you go through the Man Gate, turn right. (See map on Pages 12-13)

Games!

- New! Science Booth
- Parachutes games, tug-of war and interactive games
- Chalk art in the park
- Inflatable jumpy games... and more!

Crafts!

- Mini-hula hoops (Saturday)
- Headdresses, head bands and hats (Sunday)
- Extraterrestrial mural, junk art and free form crafts (Both Days)

Messages for parents

Family Fun is for the whole family. We adhere to safety protocol and procedure in all our activities, but do not assume responsibility for your child.

Please do not leave your children unattended in our area and use your discretion in the activities in which they they participate in.

Please be sure to supply your children with water, snacks, hats, sunscreen and bug repellent.

And....let's have fun!!



PHOTO BY STEPHANIE HAMPIE



PHOTO BY STEPHANIE HAMPIE



PHOTO BY STEPHANIE HAMPIE



PHOTO BY TOM TURNER

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Artisans and Crafts

A SLICE OF THE NORTH

Mining companies and prospectors extract the rock from the core of the earth in their search for minerals. This core is cut very thinly with a diamond saw by an old prospector and created into jewelry by his "Hippie Girl daughter."

ARTANGO

The creations of Artango combine metals and exotic woods to unite elements of nature and materials of our era in a unique style of jewelry composition.

ARUNA

With over 30 years experience in Mendhi body art designs, Aruna excels in traditional and the latest elegant and intricate designs to suit the festival mood.

BAREFOOT MODISTE

A collection of exotic bohemian-inspired, one of a kind clothing founded, designed and handmade by Milli Ambe in Edmonton. Her goal is to create garments that are vibrant, feminine, comfortable and timeless.

BROUNDOOR

Marc Simard handcrafts everything using only his own original artwork, working with recycled, off-cut and scrap leather, fabric and wood. Quality and functionality are the most important elements in the creation of these unusual pieces.

www.broundoor.com

BURLAP SAC DESIGNS

Delight at the works of locally based designer Kayley Therrien as she combines unexpected treasures with metal and stone to create truly unusual adornments for men and women.

CARICATURES BY SUZANNE

Take home a unique souvenir of your festival weekend. These quirky, fun drawings are a unique record of your folk fest experience.

CLOUD + LOLLIE

Wearable art pendants and accessories made out of up-cycled Scrabble pieces, dominoes, wood, glass and pewter.

THE COLLECTIVE AT THE NINA HAGGERTY

Creativity lies in everyone and can be powerfully expressed through the arts. The Nina Haggerty Centre for the Arts believes in the importance of the creation and exhibition of art by those who face barriers to artistic expression.

DAHLIA DRIVE

Dahlia Drive gathers discarded women's slips and men's shirts and reworks them with colour, images and textures to create one of a kind fashion for the unique individual.

EARTH'S REVOLUTION

We sell bamboo, organic cotton, and recycled fibre T-shirts and hoodies. All locally designed and printed with an earth conscious graphic. Some illustrate real trees around North America with GPS coordinates to find the trees.

www.earthsrevolution.com

FAERIES FROM THE PRAIRIES

These festival favourites are back after a too long absence, bringing their magical clothing and accessories for the young and the young at heart. Faery wings will be seen once more flitting all over the festival!

HAPPY PLANET HATS

Unique eco-friendly hats handmade in Canada. Our hats are made from 100% locally sourced recycled fabrics. We make fun reversible caps, sunhats and visors for children and adults.

INFINITE DESIGNS BY KIMBERLEY

Hand crafted feather earrings and accessories to tickle your fancy. Styles range from contemporary to funky and suit any occasion. Feel good knowing that each piece is made with love, care and happiness.

infinitedesigns.weebly.com

JOEL KOOP PHOTOGRAPHY

Photos that capture the peace that comes in solitude and darkness as well as the power



PHOTO BY ANNE MARIE RESTA

and beauty in nature. All photos are available in large prints or as cards as well as on unique jewelry pieces.

LINDA CAMERON

Wild, woolly and twisted! Linda is back with an assortment of fibre arts jewelry, accessories, not so garden variety gnomes, wraps and … those braided hats.

LINES DESIGNS

is the creation of textile designer Colleen Graham. Designing handbags with a touch of whimsy and vintage charm. Her passion for fabric and keen eye for detail are evident in her one-of-a-kind creations. With many styles to choose from you're sure to find one to fit your "purse-onality."

LITTLE ROCK JEWELRY STUDIO

Jewelry art objects from sterling silver, precious and semi-precious stones and found items.

LODEN

Each unique piece is 100% Canadian made clothing that is fun, functional and beautiful. Original hand-printed artwork is printed on sustainable fibre garments.

MAJESTY

Making vegans happy since 2001! All bags, wallets and accessories are made from vegan friendly materials. The sense of style and colour will make your new accessory your favourite thing. All items are handmade in Edmonton.

MELONHEAD KNITWEAR

Beautiful handspun yarn is used to create wonderful fibre art knitwear – hats, scarves and more. Wonderful colour and textures. This is also a chance for knitters and other fibre artists to stock up on some fabulous yarns for their own art.

OUT OF THE FIRE STUDIO

Cindy Clarke and Jim Willett create stoneware pottery and decorative items collected the world over. This year, in addition to their usual pottery items, they have a collection of "face jugs" – unique and humorous folk-art pieces.

PEACE LOVE AND HAPPINESS

Tie-dyed goodness returns. Funky psychedelic clothes for everybody regardless of shape and size. Groovy!

PONDEROSA DESIGNS

Local artist Marcia Fossey's original designs include necklaces, bracelets and earrings designs created with 100-to-300-year-old historical trade beads and vintage glass beads from the 1920s and 1930s. When you wear one of her creations you are truly wearing a piece of history.

PRAIRIE SAGE SOAPS

Handmade 100-per-cent natural cold process soap that incorporates essential oils and botanicals indigenous to the Canadian prairies. A happy return to the festival for these great smelling soaps – stock up!

QUEEN BEE DESIGNS

Unique jewelry in hand wrought gold, silver, precious and semi-precious stones. Personal adornments to make the wearer feel illuminated and beautiful!

THE RAVE N IRON

Incredibly cool. One of a kind, tempered steel earrings, pendants, belt buckles, credit card cases and more by metal masters Tim and Giselle.

RIMANCHIK

is a creative union of two individuals curious about exploring the realms of design, manufacture and artistic expression. This line is created with the belief that good design must be simple, practical, elegant and complimentary.

SASHIKO STUDIO

Using traditional Japanese patterns, Lynne hand-stitches ancient designs on modern fabrics to create unique personal crafts. Exceptionally intricate and lovely.

SPOONMAN

Rings that shine and things that jingle. Handcrafted jewelry and accessories made from silver forks and spoons by the festival's original "spoonman" Ray MacNeil.

URBAN FOREST DESIGN STUDIO

Beautiful, earthy pottery design that integrates traditional techniques with local materials and modern ideas. Using waste wood as fuel for their kiln lends itself to their endeavor to create beautiful things while leaving as small an environmental footprint as possible.

www.urbanforest.com

YEONHEE'S JEWELRY

Ceramic and Japanese glass bead jewelry with a Zen flair. Earthy materials and natural tones make these pieces feel like a piece of nature.

YUTAL JEWELRY FUSION

Diane, a qualified goldsmith using filigree-work and Ehud, a goldsmith whose family had been practising the traditional Yemenite filigree art for eight generations, set up studio and soon developed their own special style. Their creative design, inspired by diverse artistic currents (European Art Deco, Moroccan hammered metal and Yemenite traditional filigree technique) bears their very personal stamp of imagination and originality.

ZAM!

Zany… amazing…magical. Powered by the whimsy, love laughter and the sparkle of life. Inspiring creative play with toys, juggling balls, jester hats, wings and more. Wander by the wonderful world of Zam and play with us.

Food for Folk

For most festival goers, the kitchen lies in the terra incognita of the festival grounds. You walk by it on your way to Stage 5 or 6, and you might see a volunteer you know or recognize a musician waiting in the lineup.

An army of 2,000 volunteers and hundreds of performers runs on its stomach, so the kitchen is the engine that drives the festival. And what an engine it is. The festival kitchen has even attracted the attention of the Food Network, which sent a chef to work a shift a couple of years ago.

Good food keeps many volunteers who schlep equipment, run stages, provide security and do a host of other jobs coming back year after year. "When I worked on the site crew, I organized my life around eating at the site kitchen. [The food] was so damned good," says Scott Habkirk, a volunteer for about 10 years

The word is also out among musicians. Patrick Watson, who played Folkfest last year, says: "They are very generous with us here. The food here definitely stands out among Canadian festivals,"



PHOTO BY JAY SMITH



PHOTO BY JAY SMITH

In the giant white tent an industrial-sized hive of about 200 volunteers chop, mix, arrange, bake, serve, clean up, and then repeat. For each Folkfest meal (which is dinner every evening, and a brunch on the two weekend days), kitchen volunteers must be prepared to serve between 2,000 and 2,500 plates — to volunteers, festival staff, and the festival performers. It all adds up to 20,000 meals served.

Divided up into crews — some devoted to the various main courses, others to salads, beverages, or desserts — these volunteers do mighty things like transforming 200 pounds of dried pasta into a delicious salad or casserole.

"It blows my mind," raves Glenda Dennis, who has been working in the kitchen for several years. "The volunteer crews are just phenomenal. Those people put out all this food. It's so good, and they work like dogs."

Plus, the volunteers who help to build the festival and the volunteers who tear it down afterwards are all fed on-site — from Mid-July to mid-August. "When we go to site, the first thing that's built is the site kitchen — which is really just a trailer —and we start preparing food the next day," says Glenda. Just before the festival begins, the main kitchen is built.

Feeding these thousands of volunteers and performers who attend each year's festival is a tremendously big job that involves a colossal amount of food, effort and organization. Meet Stephane Levesque, who has coordinated the kitchen for three years.

"We're feeding so many people, and they have such different tastes. I have to find the middle where the most people will be happy," Stephane says.

And it's not just an issue of taste. He points out that the various dietary restrictions of volunteers and performers present a formidable challenge. "Ten percent of the population is allergic to peanuts. Many people don't eat dairy. There are vegetarians, but also

BEHIND IT ALL



PHOTO BY JAY SMITH

vegetarians who don't eat gluten and vegetarians who are vegan."

"And then the food has to go well with the weather," he adds. "It has to be summer food." But sometimes the weather can be less than summery, so hot beverages like hot chocolate are at hand.

Glenda, who is Stephane's assistant this year, is amazed by the daunting number of dishes he creates. "It always blows my mind that he does what he does... there are so many interesting recipes that he pulls out of his hat. For each meal, there are at least three salads, one main course (if not two), and dessert — there's probably about six or seven food choices every time you go through." With meals being served every evening of the festival, plus at brunch on the weekend, this means almost 50 recipes each festival.

Stephane creates the recipes himself, and finds inspiration not only in books, but also from the different cultures that he encounters through work and travel. This year, a Tunisian-inspired harissa, a spicy vegetable and meat stew, a "festival beef bulgogi" and a Thai curry are just a few of the examples of international influences on folk festival cuisine.

Given his Québécois roots, Stephane is happy to say that a festival classic, maple baked beans, will be on the menu this year, too.

The salads, in particular, are legendary. When Stephane went back to visit family in Québec last year, he found that the fame of the Folkfest salads had long preceded him. But when you're offered all-you-can-eat salads such as grapefruit, celery and feta, mouths are bound to water... and keep watering long after the festival is over. (Other salads Stephane is planning for this year are quinoa, watercress, pear, pomegranate and smoked lentil salad.)

Stephane is used to feeding the masses. When he's not running the Folkfest kitchen, he works as the chef for lodges and tree planting camps. And because of the sheer volume of food the festival uses, he sources much of the food from wholesale suppliers.

However, whenever possible, Stephane uses local produce. In particular, Riverbend Garden, located within the city, is an official sponsor of the festival that provides the baby potatoes, saskatoon berries, and herbs.

"We try to get as much as we can local," says Stephane. "Some of the ingredients we need to buy prepped, though — we just can't chop 100 pounds of onion."

Jay Smith

BEHIND IT ALL

BEHIND IT ALL BEHIND IT ALL



Front row, Left to Right: Gordon Holt, Terry Prince, Cam McCormick,
Back row, Left to Right: John Quinn, Melanie Cheek, Chris Martin, Beth McColl, Bob Meyer

Board

PHOTO BY FRANK GASPARIK



Front row, Left to Right: Don Snider, Morris Bujarski, Vicki Fannon, Tanya Corbin, Lori Miseck, James Donelon, Dennis Franz, Helen Stuart, Marianne Stover, Shauna Stewart, Chelsea Donelon, Sydney Bennell

Back row and "Tree Elves", Left to Right: Stefka Rosychu, Katie Sowden, Terry Wickham, Elisa Zenari, Stephane Levesque, Richard Stuart, Steve Flowers, Lee Dewey

Missing: Astrid Bruce, Silvio Dobri, Glenda Dennis, Vicky Rogers

Staff

PHOTO BY TOM TURNER

Our Volunteers Worthy of Applause

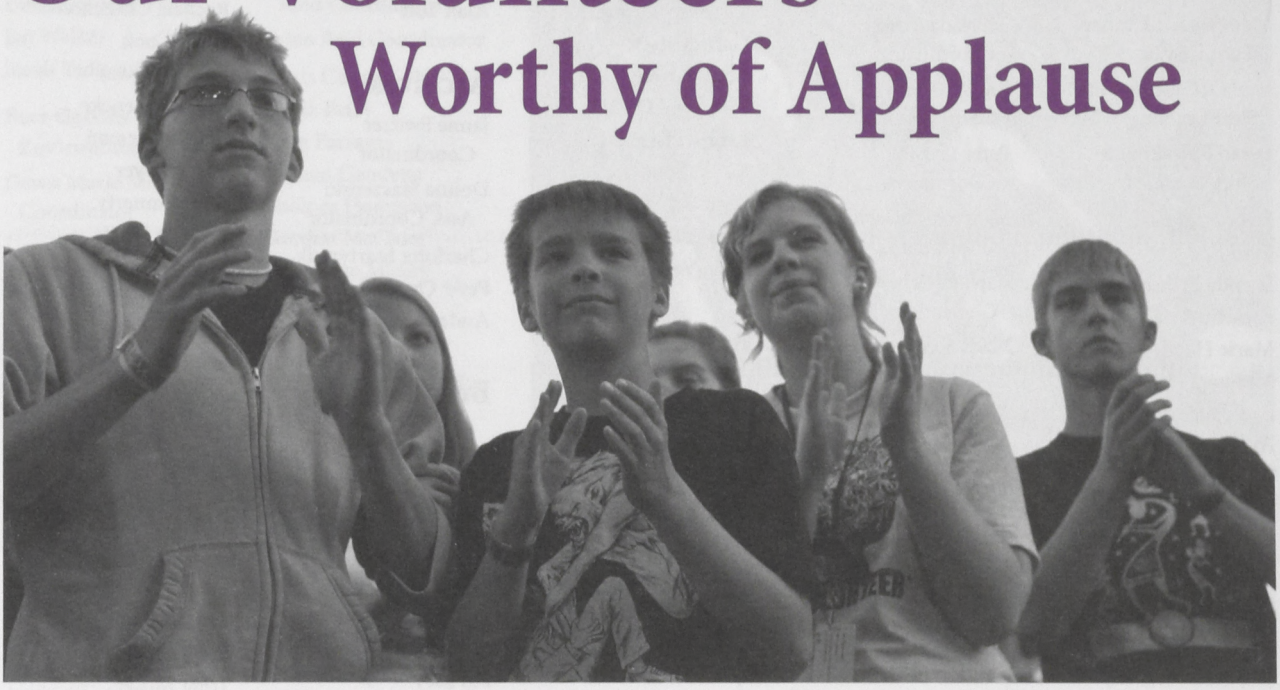


PHOTO BY JAY SMITH

More than 2,000 volunteers, including over 200 coordinators, assistants and shift leaders – these are the good people who are giving of their time to make the 32nd Edmonton Folk Music Festival happen.

Organized among 49 crews, these individuals cause the festival to suddenly appear (or so it seems), run ever so smoothly for four days, and then cause it to disappear. If you flip through the next few pages, you will see their names – maybe there are some you know.

The volunteers, who come from all walks of life, offer up their time, skills and positive energy. They bring know-how, muscle and determination to accomplish this enormous job. The extent of their experience and commitment is most certainly the staying power behind the success of this festival. Isn't it remarkable? Eight out of 10 volunteers are returning from last year.

Congratulations to the 450+ volunteers who are celebrating a milestone anniversary this year. And welcome to the new-timers. Each year we bring on new volunteers – including a number of teenagers – to ensure there will be a well-trained corps in years to come.

The Edmonton Folk Music Festival is pleased to put on an event of this size and still be tidy and environmentally responsible. Six of our crews are dedicated to keeping the festival site clean and green:

Enviropower Kids
Plate
Festival Kitchen Environment
Beer Garden Environment
Site Environment
Green Team volunteers

Thank you also to our partners Cleanit Greenit and the City of Edmonton Waste Management.

We are grateful!

Whether they are long-timers or new-timers, the festival is extremely grateful for the generosity of all of our volunteers. They make Edmonton shine.

Thank you, Edmonton Folk Music Festival volunteers. You are amazing!

Vicki Fannon
Manager of Volunteers

Happy Anniversary to the Long-timers

30th anniversary
Three volunteers

25th anniversary
Four volunteers

20th anniversary
Eight volunteers

15th anniversary
40 volunteers

10th anniversary
151 volunteers

Fifth anniversary
245 volunteers

You know who you are. The volunteer committee will be sending letters of congratulations and the Edmonton Folk Music Festival Society will make a donation to the endowment fund on your behalf. If you fall into one of these categories and don't receive an acknowledgment, please contact us to update your volunteer history.

BEHIND IT ALL

Access

Tracy Alcock
Coordinator

Marleen Kankkunen
Coordinator

Paul G. Gushnowski
Shift Leader

Susan Kankkunen
Shift Leader

Deborah Beaver
Raili Boe
Brenda Erikson
Rick Guthrie
Marie Habib
Marlema Huget
Paul Huget
Andreas Illig
Tasma Juse
Brian Laird
David G. McCubbin
Brandie Moller-Reid
Laimons Plumite
Nathan Plumite
Gunars Plumite
Barry Reid
Tammy Sluzar
Shauna Specht
Nichol Specht

Acquisitions

Joan Smith

Administration

Jennifer Barrett
Coordinator

Amanda Ernst
Coordinator

Randy Gagne
Coordinator

Peter Loney
Coordinator

Jeanette Maclachlan
Coordinator

Carolyn Scheidt
Coordinator

Mark Schuller
Coordinator

Ailsa Bray
Asst. Coordinator

Sumi Elliott
Asst. Coordinator

Derek Elliott
Asst. Coordinator

Jim Maclachlan
Asst. Coordinator

Gwen Berdan
Colette Carlson
Michelle Drinkell
John Elliott
Terry Ferguson
Laurie Graham
Dianne Graham
Bill Graham
Bev Holoboff
Marcelle Labossiere
Anne Macdonald
Justine Mckenzie
Mahta Makarechian
Beth Nilsen
Marilyn Norman
Garth Odsen
Brad Odsen
Raymond Odsen
Laurie Pisesky
Karen Potts
Scott Sabo
Tara Sokolowski
Ellen Vermeulen

Airport

Clayton Ernst
Coordinator

Larry Brockman
Coordinator

Gyn-Gyn Lee
Coordinator

Wally Smith
Coordinator

Tamsin Brooks
Lynne Chalmers
Audrey Cudrak
Tara Dixon
Ian G.Engelhardt
Margaret French
Kim Ghostkeeper
Patrick Gingras
Randy Girard
Robert James Harper
Rochelle Jackson
Paul Lamothe
Clayton Lindstrom
Roxanne Litwyn
Corrine Mah
Alan Toft

Archives

Janne Switzer
Coordinator

Donna Staszenski
Asst. Coordinator

Charlotte Martynuik
Peter Opryshko
Andrea Rogers

Beer Garden

Beer Garden Bar

Debbie Krall
Coordinator

Geoff Dyer
Shift Leader

Wilf Hanratty
Shift Leader

Bill May
Shift Leader

Sterling May
Shift Leader

Mike Neville
Shift Leader

Dani Anderson
Baerach Anderson
Kirsten Arnold
Dwayne Barr
Craig Boyle
Danny Buck
Chris Budnarchuk
Rachael Cheechoo
Geoff Cook
Rachel Davies
Monika Deneke
Kathie Derman
Maliza Dyer
Scott Finnerty
Jessalyn Frost
James Hooper
Rebecca Jankovic
Shawn Jenkinson
Justin Kehoe
Sabrina Krall
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Lynn Laviolette
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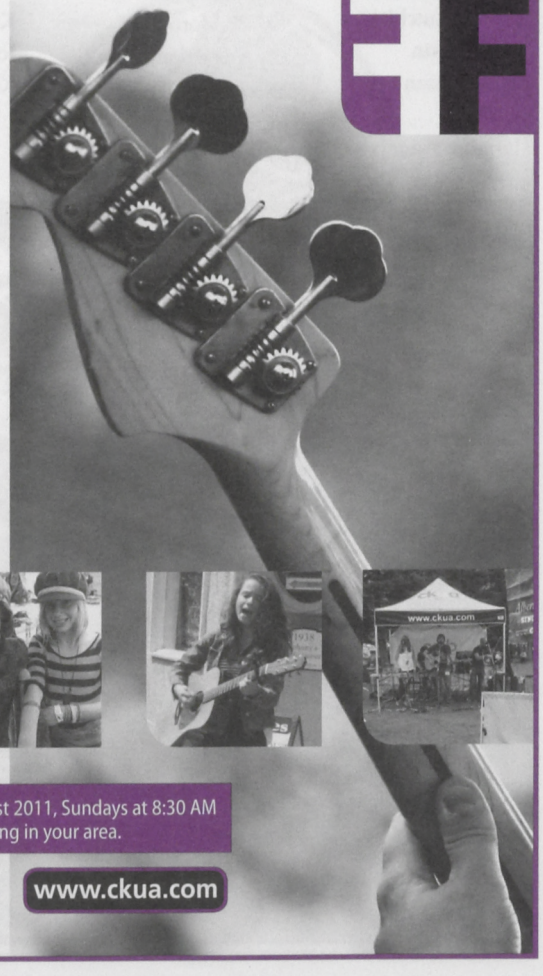
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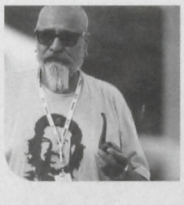
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Robinson- Anagor
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Karmyn Tyler
Shane Wilson

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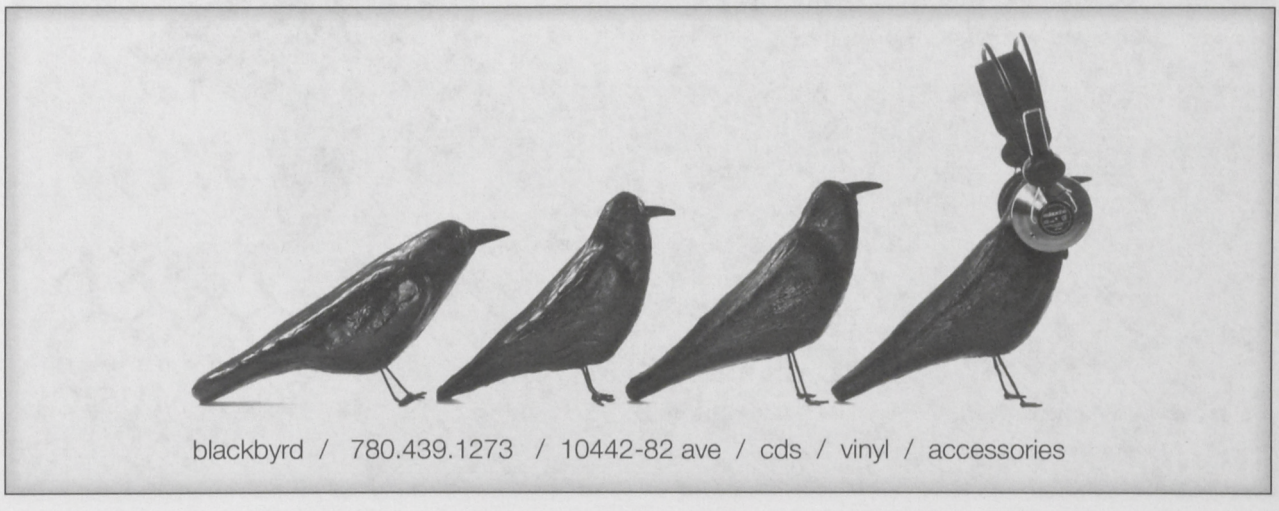
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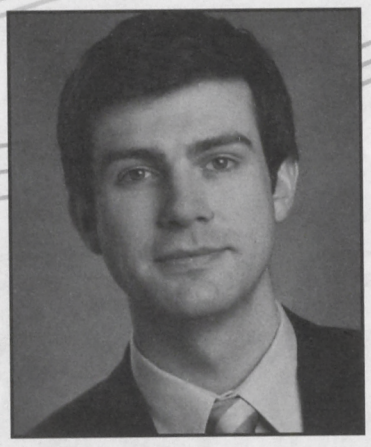
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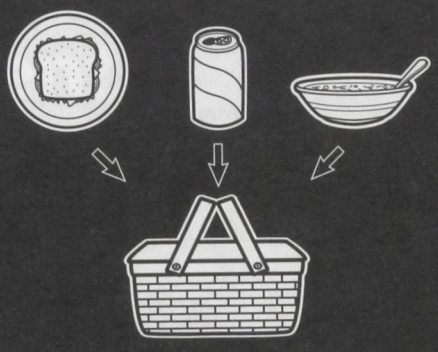
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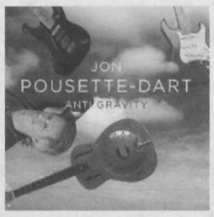
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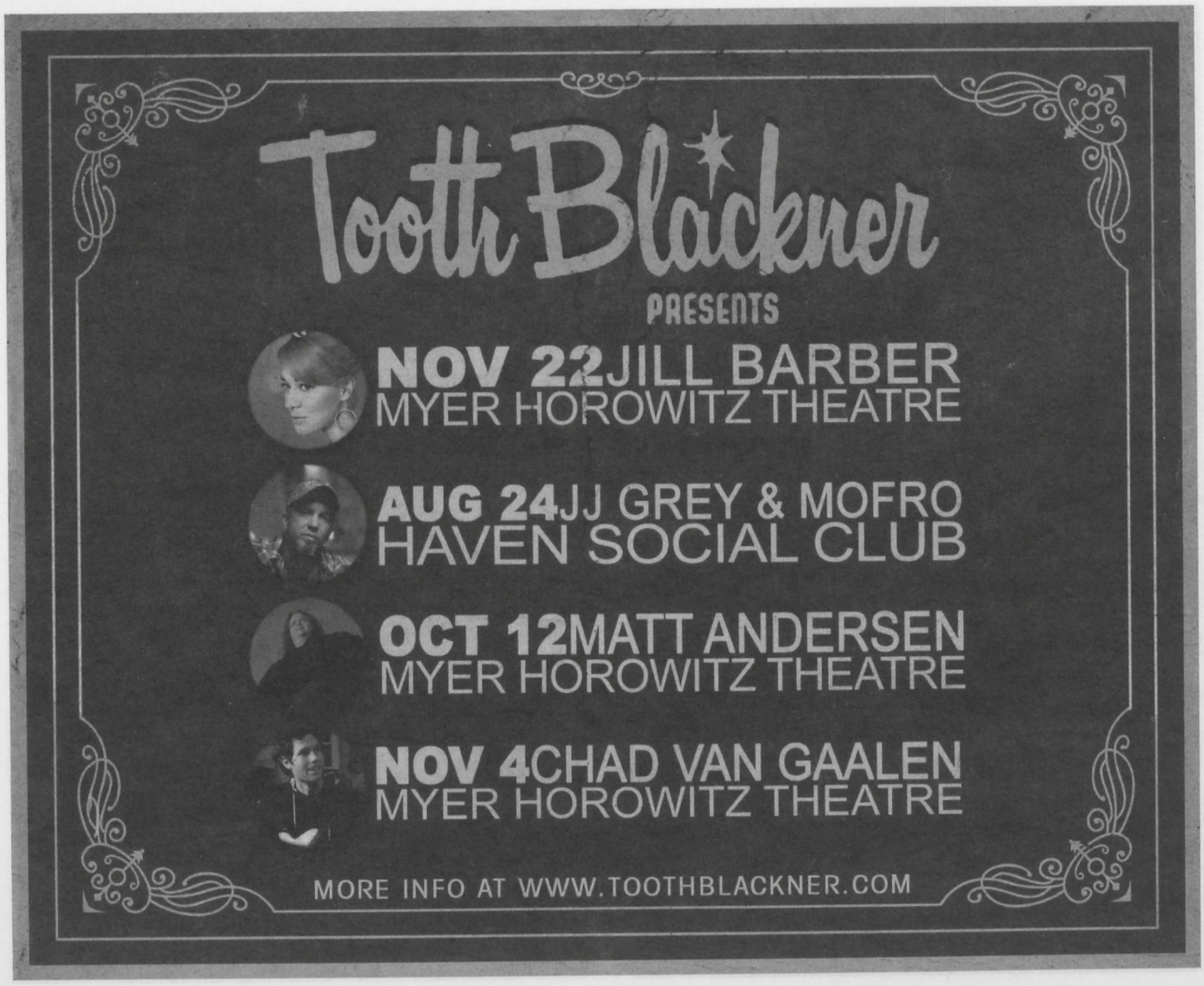
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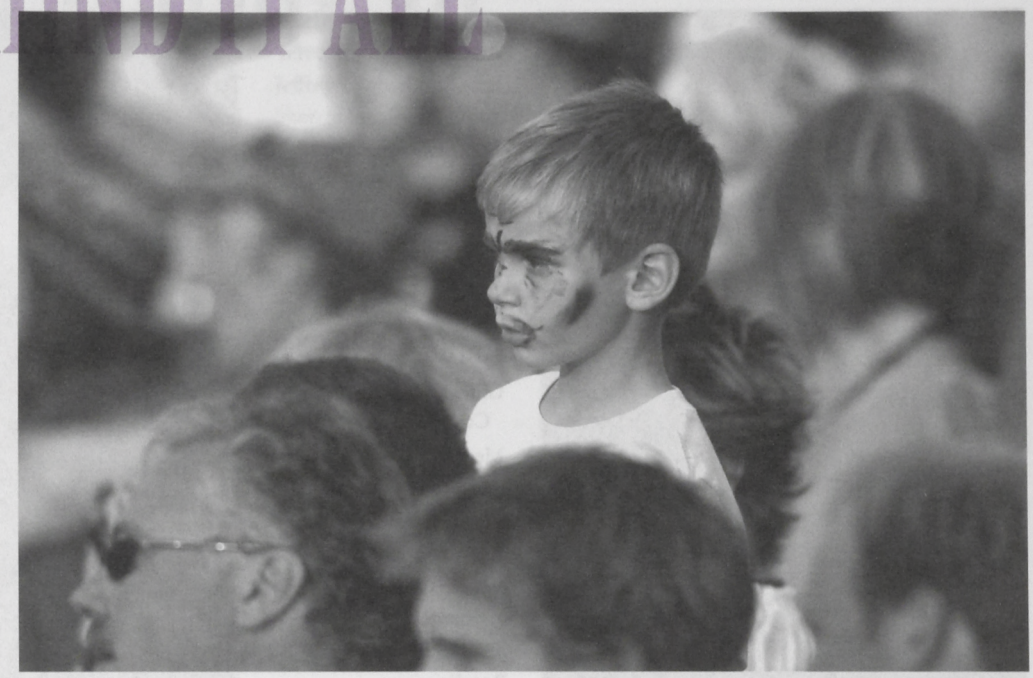


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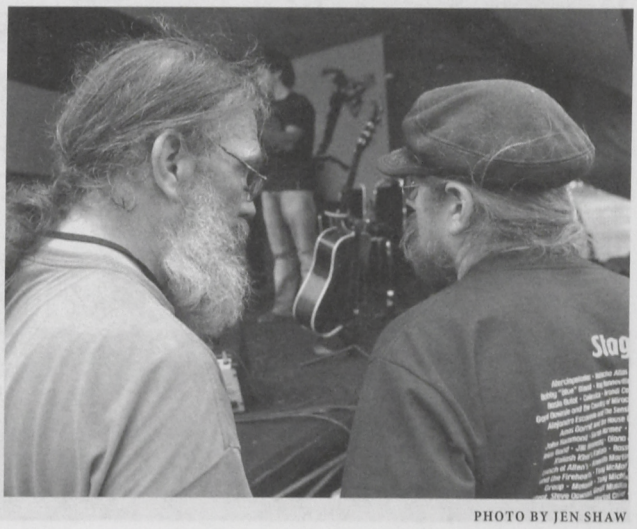


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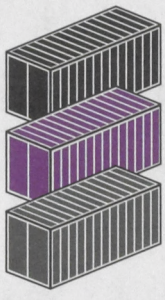
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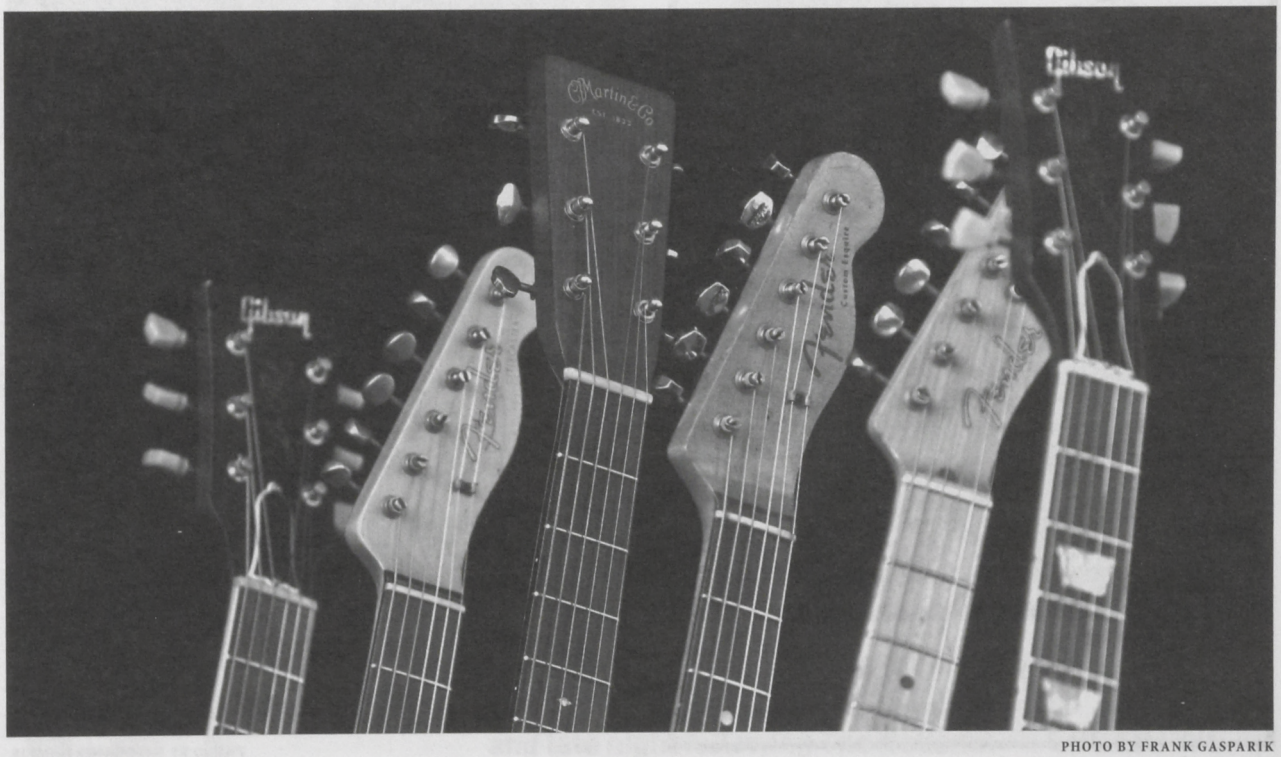


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Krista Rabidoux
Rick Rakowski
Melanie Ramage
Claire Roper
Merlin Rosser
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Chelsea Wedman
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Coordinator
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Champagne-Berry
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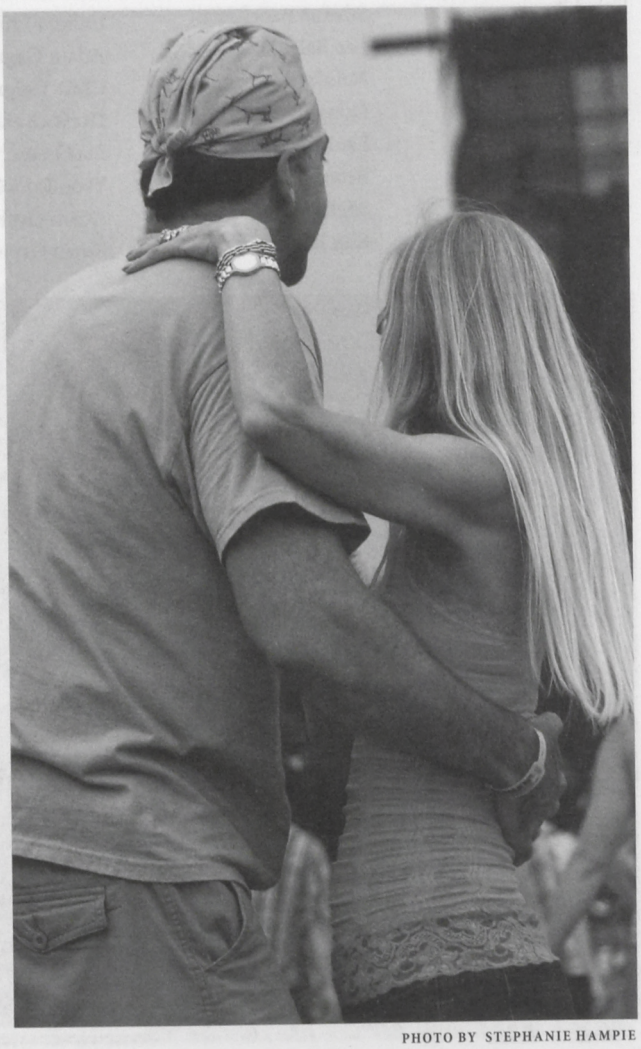
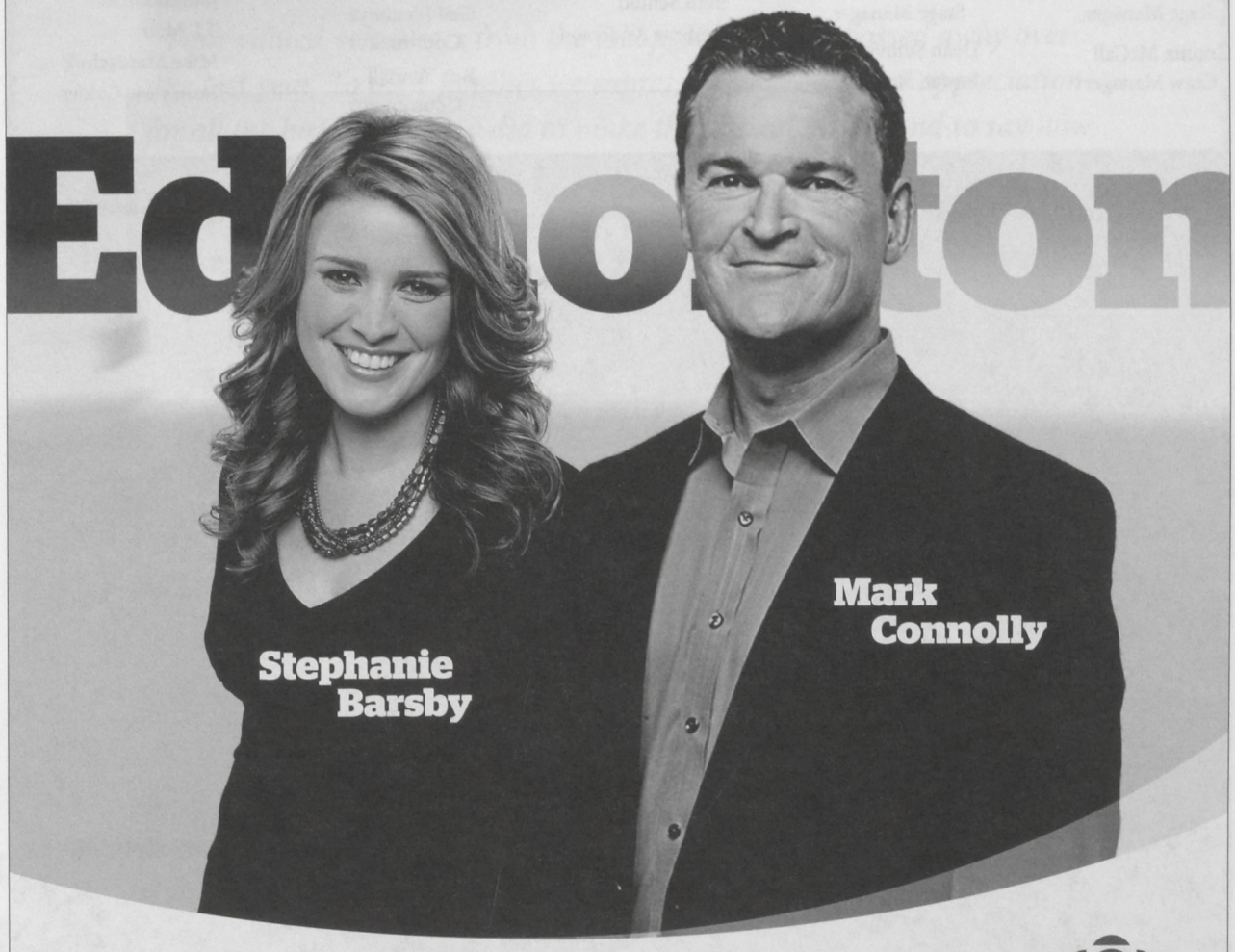


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Mike Taylor

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Morgan Douziech
Laverne Dockrill
Nita Jalkanen
Tina Livingston
Bob Meyer
Lana Nordlund
Bryce Templeton

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John Quinn

Stage Control
Chris Taylor
Peter Paul
Trudy Franz

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Barry Storeshaw
Stage Manager

Connie McCall
Crew Manager

Simone Gareau
MC Stage Manager

Fred Mann
MC Stage Monitor Engineer

Hospitality
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Dana Machovec

Crew
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Russ Baker
Andy Herklotz
Tom Horvath
Kevin Jacobsen
Rodney Hughes
James Leder
Mary Thurber
Greg Young

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Zac Moravec
Stage Manager

Jack MacGregor
Lee Pace
Ted Zuzek
Bruce Beamer

Stage 2

Scot Morgan
Stage Manager

Dean Sullivan
Jordan Slator
Terry Triska
Debra Lockett

Stage 3

Simon Lewis
Stage Manager

Kevin Borch
Phil Hayek
Ian Hicks
Andrea Badger

Stage 5

Mike Tulley
Stage Manager

Bill Carley
Ian Murdock
Cam Neufeld
Miles Wilkinson

Stage 6

Jack Litrell
Stage Manager

Melanie Cheek
Arthur DespinC
Emily Holt
Steven Slemon

Stage 7

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Stage Manager

George Kelly
Beth Schuld
Andrew Anderson

Party

Trevor Brown
Stage Manager

Adam Koreen

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Electronic/
Instrument Tech

Floaters

Jason Allman

Runners

Morgan Roffey
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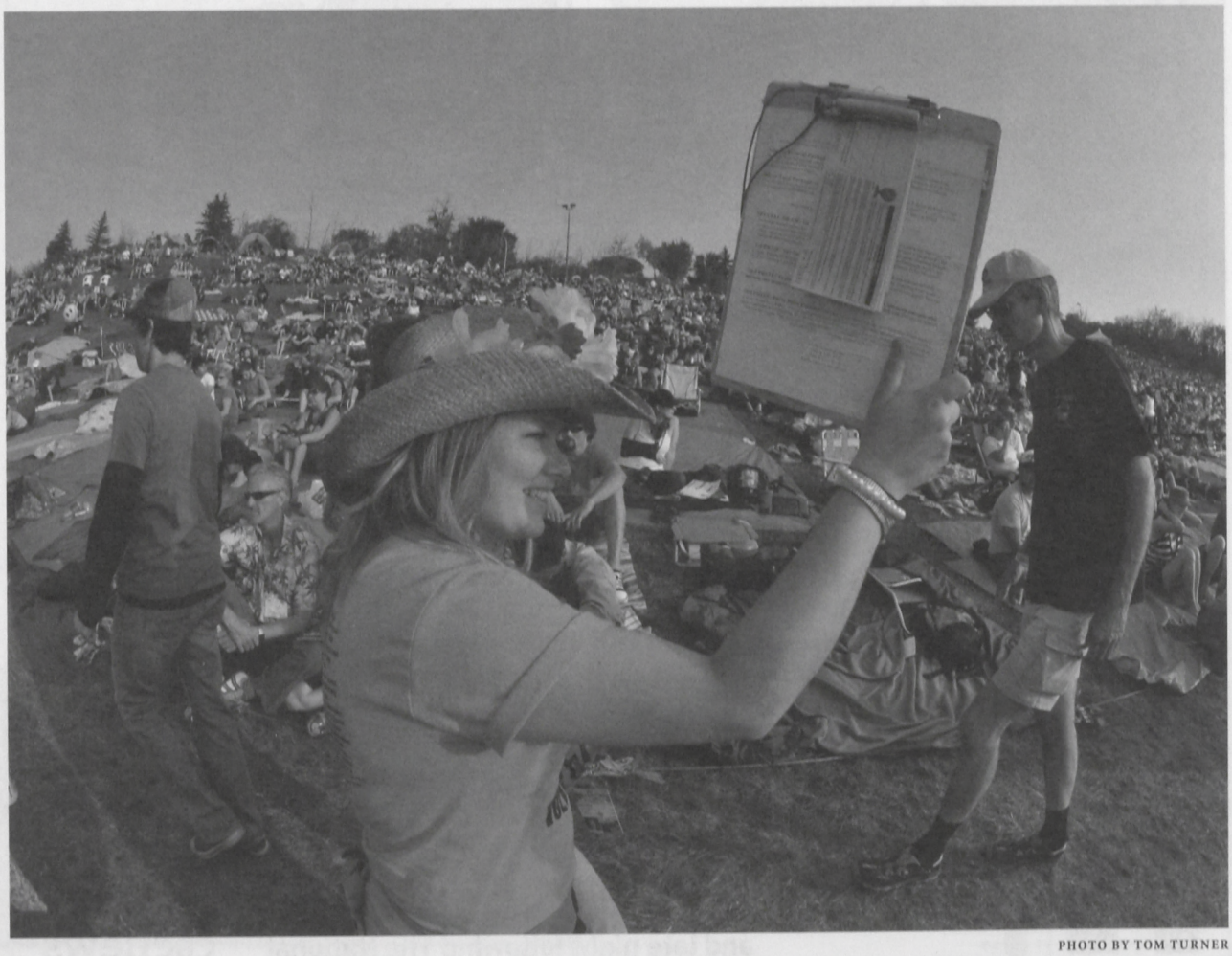


PHOTO BY TOM TURNER

BEHIND IT ALL

Allan Mc Calder
Sean Mc Gowan
Katie Mcgreer
Heather Morgan
Allan Pon
Alexandra Preston
Katherine Rankin
Patrick Rodrigues
Sylwia Romanowska
Ashley Rother
Kay Rother
Alecia Schreyer
Hugh Semple
Ian Sturges
Irene Summerton
Glenn Summerton
Carlos Urbina
Dean Walls
Lindsay Walls
Aimee Weidl
Pawel Zygmunt

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Paul Rampersaud
Rick Roder
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Troy Wassill
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Coordinator

Jim Brennan
Coordinator

Gary Cherniwchan
Coordinator

Frank French
Coordinator

Allison Abercrombie
Asst. Coordinator

Eliza Fairbrother
Nora Fairbrother
Colleen
Hutnan-Wigelsworth
Christina Kairos
Miles Mc Donald
Helen Smale
Bill Smith

Locker

Doug Laushway
Coordinator

Eileen Keogh
Coordinator

Fred De Souza
Rick Fakeley
Wayne Kwamsoos
Margot G. Lange
Cate Nightingale
Jennifer Reiz
Lee Anna Rocchio
Anastasia Yakowich

Vehicle Wrangler

Nicola Fairbrother

Volunteer Photographs

Terry Fannon

They will be Remembered

Four valued volunteers from the folk festival family passed away over the last year. To their families we express condolences, our appreciation for all the hard work they did to make the festival better, and to say how much they will be missed by their crews and everyone who knew them.

Craig Dunlop
Concessions

Doug Guy
Site

Joey Greenspoon
Festival Kitchen

Peggy Skett
Bike Lock Up

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2011 / 2012 Schedule

September 23, 2011	Open Stage
October 7, 2011	Concert
October 21, 2011	Open Stage
November 4, 2011	Concert
November 18, 2011	Open Stage
January 20, 2012	Open Stage
Winterfest - February 17,18 & 19, 2012	
March 2, 2012	Concert
March 16, 2012	Open Stage
April 6, 2012	Concert
April 20, 2012	Open Stage
May 4, 2012	Concert
May 18, 2012	Open Stage

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View from the Hill

As each new festival approaches, I seem to have a higher level of anticipation and this year is no exception. The theme for this piece was to have been "all fixed" after 32 years of growing and changing. However, after the on sale phone debacle on June 1st, that is not the case. There will be major changes in our ticket sales policies and procedures in 2012.

June 1st has had a knock on effect to this weekend. Many of you will know friends who couldn't get tickets and this is disturbing. Under the circumstances, the staff and Board of the festival decided to let Saturday and Sunday evening pass holders in for the sessions as it was obvious that evening ticket holders really wanted weekend passes. As a result, it is going to be a little crowded this year.

And what a festival we have lined up. The main stage lineup is as strong as it has ever been, but that is less than half the story. There are 16 artists on main stage and around 50 that are not. I am extremely grateful for the understanding of major folk artists who graciously make way for the newer artists to get a chance to shine on the big stage. I am most pleased with the freshness of the artist lineup this year. I must give credit to my daughters for that. Yes, I am at that age when you are listening to your kid's music. We also have great depth and I purposely went out to bring in a strong blues and Texas singer/songwriter component. These programs, under the direction of Holger Petersen from 1986-88 brought the festival major critical acclaim. We have gone back to visit our own roots.



PHOTO BY TOM TURNER

You will see many changes on site, such as the elimination of Stage 4, leading to a major reduction of sound bleed into and from Stages 3 and 5. I have looked for a solution to this problem since 1994 and it came in a flash, 7 stages x 6 hours = 42 programming hours per day, how about 6 stages x 7 hours = 42. So with apologies to "The Hitchhikers Guide to the Galaxy", the answer in our universe really is also 42.

You will notice more water stations, more food options at the west side stages, the middle screen working during daylight hours, entry procedures and the north gate location improvements and our non smoking policy has caught up with the times. All of this has been added to our new downtown hotel and Telus Field parking for our volunteers and well, it really is as good as it gets for our festival.

Many of the changes are a direct result of your suggestions in last year's survey. Thanks are also due to Terry Prince for his exhaustive statistical analysis of the surveys.

Our exclusion from funding under the Major Tourism and Events Program for two

years has led to the mistaken impression that we receive no funding from the Government of Canada. This is not the case. We receive $100,000 a year from the Department of Heritage and we also receive a 70% matching grant on monies deposited to our Endowment Fund. The Alberta Foundation for the Arts and The Edmonton Arts Council also provide significant funding. Simply put, the MTEP was a poorly planned program put into the hands of bureaucrats who knew little or nothing about our festival. It is behind us now, but it has left some incorrect impressions in its wake.

Along with all the good news, we face a couple of major challenges. The Southeast LRT expansion will pose some serious logistical problems as it winds itself around the perimeter of stages 3,5 and 6 and along the top of the south gate. We will continue to work closely with Ben Henderson and the City's engineers.

We have now begun to count the number of seniors as we feel that due to demographics this number may increase significantly with major implications on our services. We want to be prepared.

And there are the yearly losses. Rosalie Goldstein was artistic director of the Winnipeg Folk Festival when I joined the Edmonton festival in 1989. She was a big hearted woman who loved music of all types. She was warm, funny, loyal and a great friend of our festival. I will miss her enthusiasm this weekend. She was one of the best.

And who could ever forget Solomon Burke? He was the hit of the festival in 1991 and twice more after that. Solomon was a larger than life character with, in my opinion, the finest pure voice to ever grace Gallagher Park.

Early August is a good time for reflection, but also for celebration. So enjoy the music, the atmosphere, the food and the new spray park beside Cloverdale Hall. We try to create a utopian society for the weekend, so please be respectful of your neighbours and keep your voice low during performances. After all, is there anywhere you would prefer to be this weekend ?

Ticket Sales, June 1st, 2012:

It appears that the supply of tickets will not meet the demand in the foreseeable future. So a certain amount of disappointment appears unavoidable. I estimate that we have 15,000-18,000 past weekend pass buyers so an "alumni" or "season ticket" scenario will not work for us. We also cannot implement a random computer lottery. While discussions are ongoing there are several things we can say.

We will reduce the limit of tickets per order to 6 in person and 4 online.

The Folk festival will no longer sell tickets by phone. We simply are unable to build a phone system that can handle many hundreds of calls at the same time. In 2010 it took hours to get through and by then the weekend passes may have been sold out and in 2011 the system crashed altogether.

Our plan, with some tweaks, looks like this.

At 8 am, up to half of the weekend passes will go on sale to those who line up at our office in the River Valley. If there are more than 5000 ticket requests in line, we will use a lottery to determine who is successful. By 9 am you will know if you have secured your passes.

If you are unsuccessful in person, you will have a second chance as online sales for at least the other half of the weekend passes will go online at our office and at Ticketmaster at the same time, 10am. Ticketmaster will also have phone and in person sales at that time.

So there will be more of an emphasis on in person sales. And yes, not everyone can give up a morning's work, but that is where the limit of 6 comes in. Hopefully you can find one person in your group who can make it down. The in person sales also protect the ability of Edmontonians to secure tickets. A lottery also guarantees fairness and buying on line will also be akin to a lottery.

Currently the limit is 12,000 ticket sales per day, made up of 11,000 weekend passes and 1,000 evening tickets. Should we consider eliminating the evening tickets and adding 1000 weekend passes? If so, there is a revenue/ cost factor as the evening tickets provide an enhanced revenue stream. We would like to hear from you on all of this.

I am extremely pleased with what we have built. We have the most experienced team of staff in the world of folk festivals. We also have the most wonderful volunteers and we are known for the exemplary behaviour of our patrons. We are truly blessed.

Enjoy,

Terry Wickham
Producer

Four Strong Winds

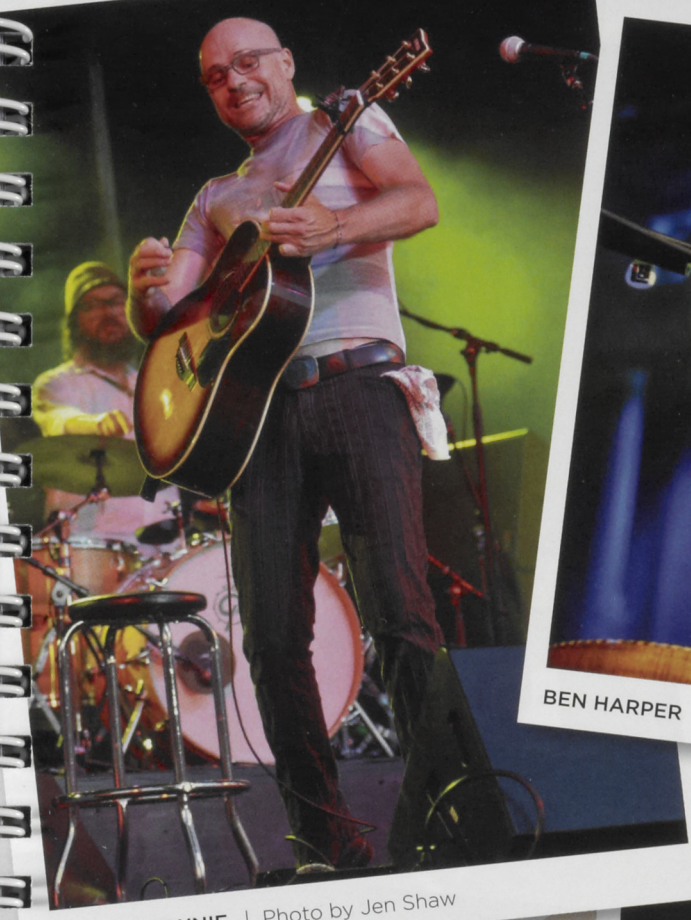
Four strong winds that blow lonely,
Seven seas that run high,
All those things that don't change, come what may …
Our good times are all gone,
I'm bound for moving on.
I'll look for you if I'm ever back this way.

Think I'll go out to Alberta,
Weather's good there in the fall.
Got some friends that I can go to working for,
Still I wish you'd change your mind
If I ask you one more time,
But we've been through this a hundred times or more.

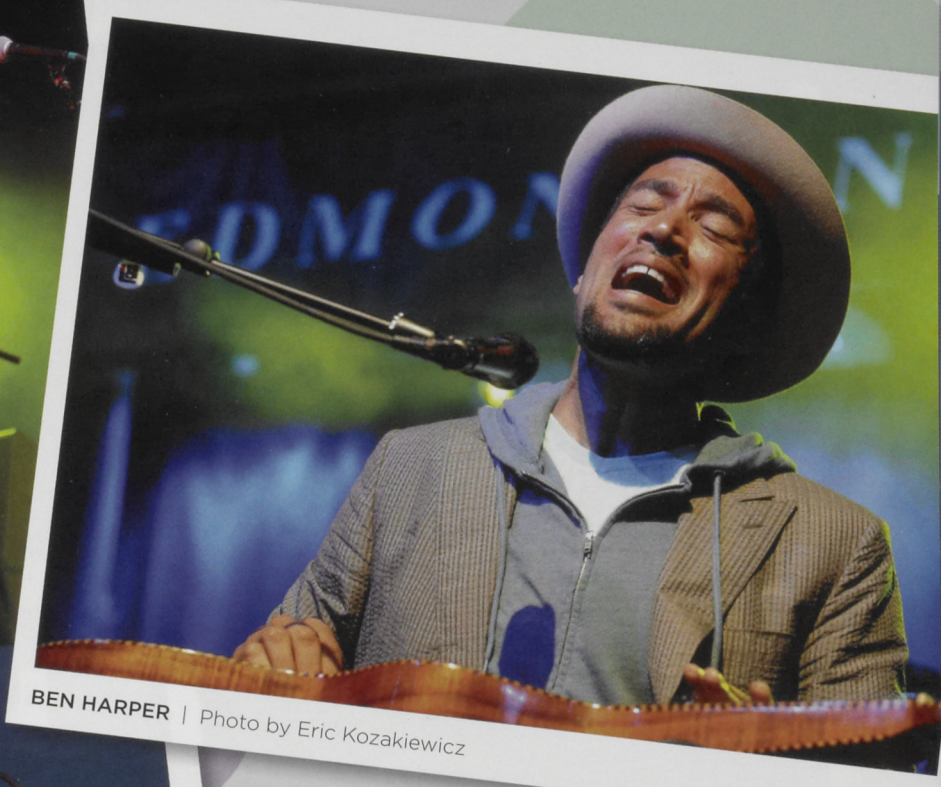
If I get there before the snow flies,
If things are looking good,
You could meet me if I send you down the fare—
But by then it will be winter,
Not too much for you to do
And these winds sure do blow cold way out there.

- Ian Tyson

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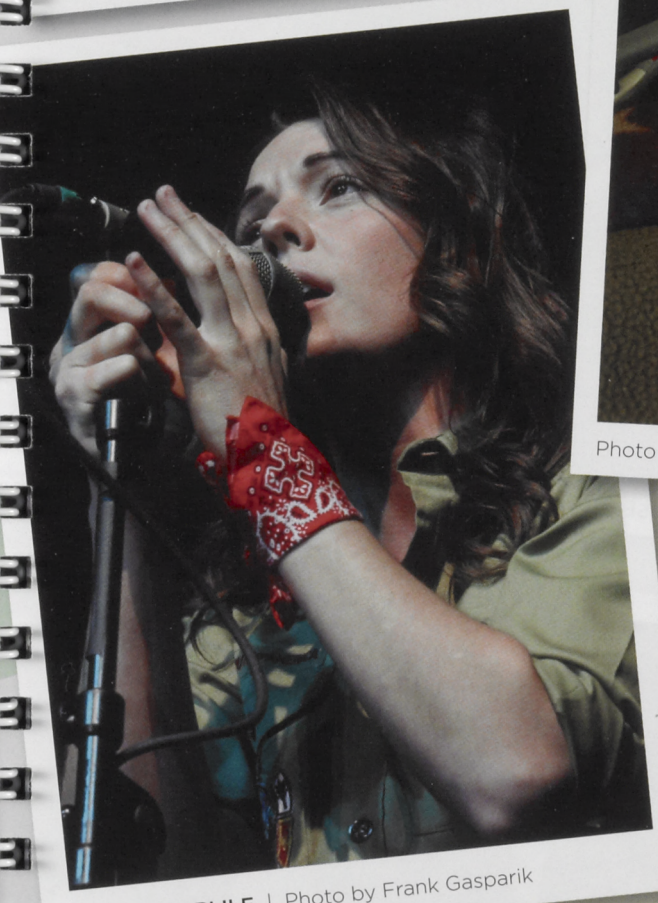
GORD DOWNIE | Photo by Jen Shaw



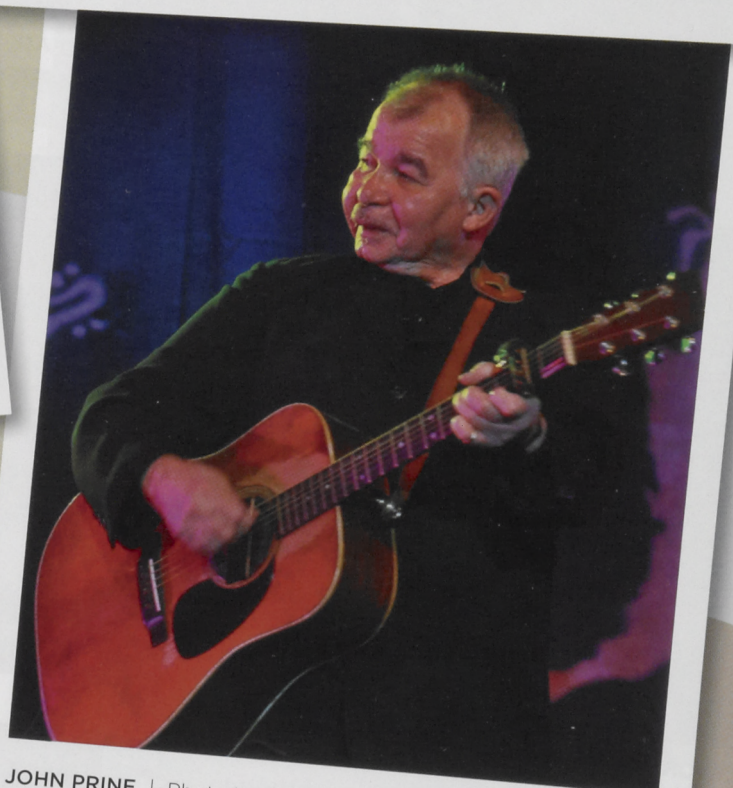
BEN HARPER | Photo by Eric Kozakiewicz



Photo by Jen Shaw



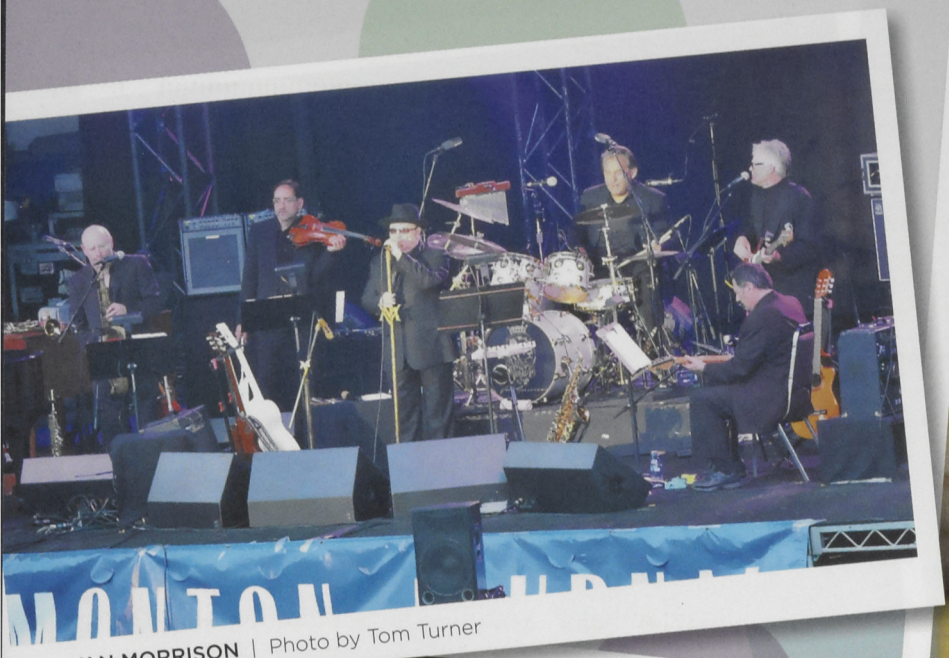
BRANDI CARLILE | Photo by Frank Gasparik



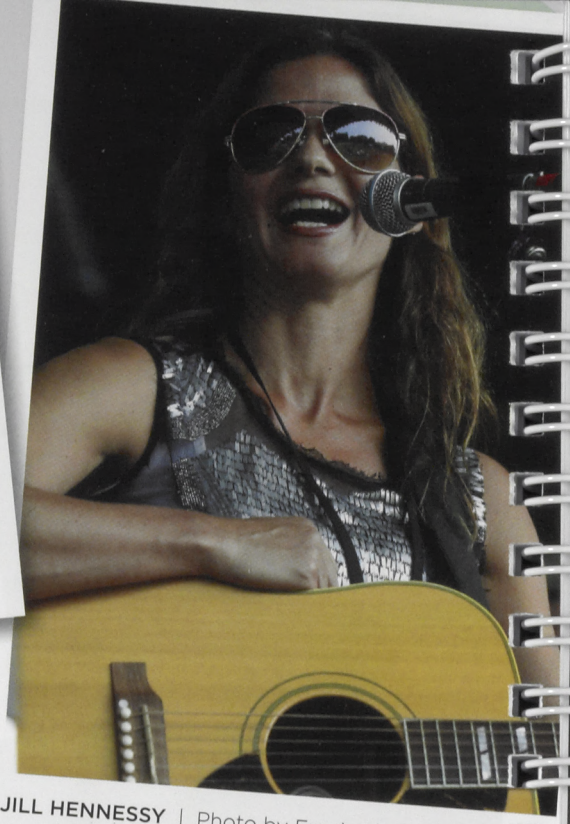
JOHN PRINE | Photo by Stephanie Hampie

EDMONTON FOLK MUSIC FESTIVAL

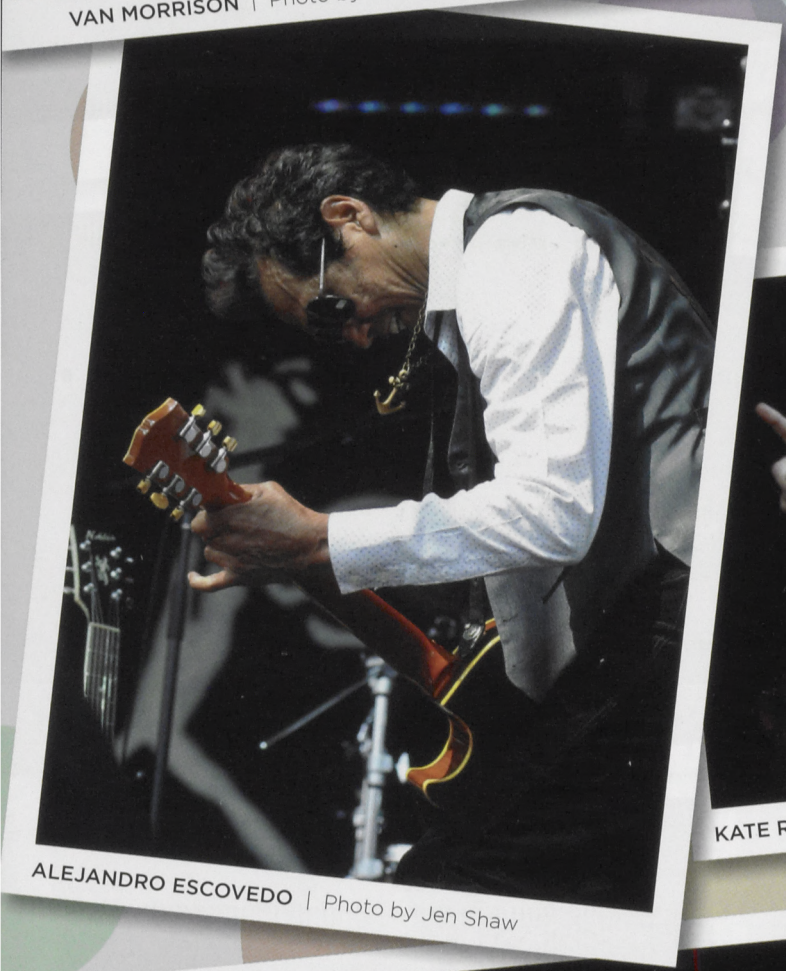
A LOOK BACK 2010



VAN MORRISON | Photo by Tom Turner



JILL HENNESSY | Photo by Frank Gasparik



ALEJANDRO ESCOVEDO | Photo by Jen Shaw



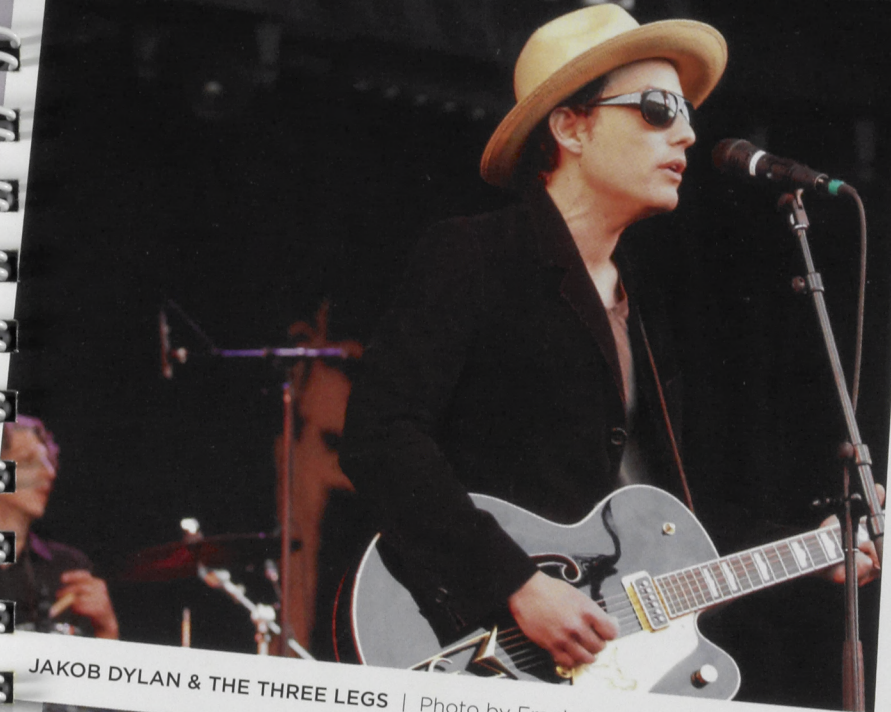
KATE RUSBY | Photo by Frank Gasparik



LEVON HELM | Photo by Eric Kozakiewicz



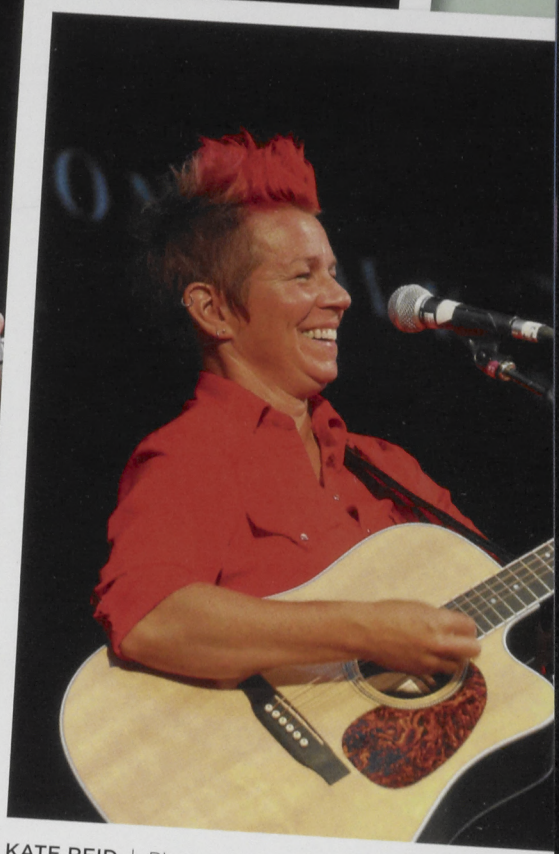
TANYA TAGAQ & CELINA KALLUK
Photo by Stephanie Hampie



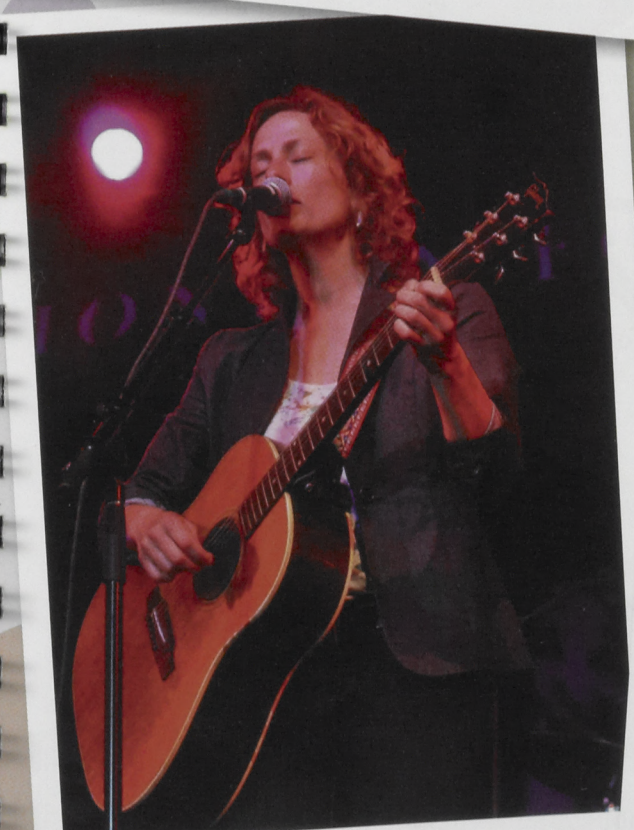
JAKOB DYLAN & THE THREE LEGS | Photo by Frank Gasparik



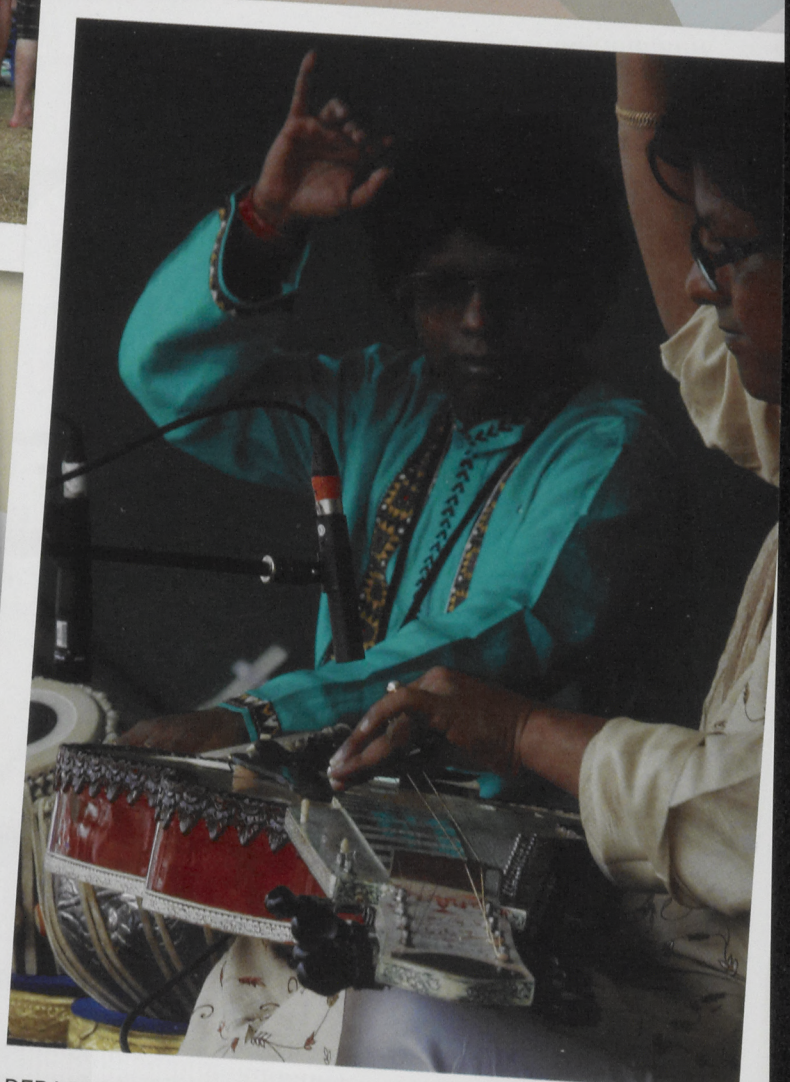
Photo by Stephanie Hampie



KATE REID | Photo by Stephanie Hampie



SARAH HARMER | Photo by Stephanie Hampie



DEBASHISH BHATTACHARYA | Photo by Anne Marie Resta

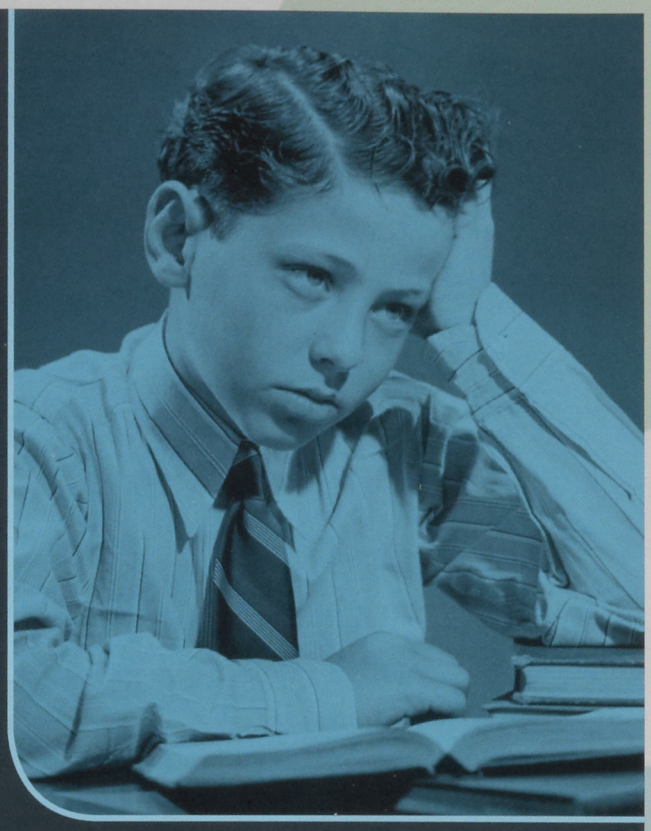
Successful investing should be boring,

which may explain why so many excitement-seeking investors suffer disappointing returns.

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If you want to be a rich crashing bore, read a little book self-published by Edmonton-based wealth counsellor Marshall McAlister.

- Jonathon Chevreau, National Post
June 28, 2011



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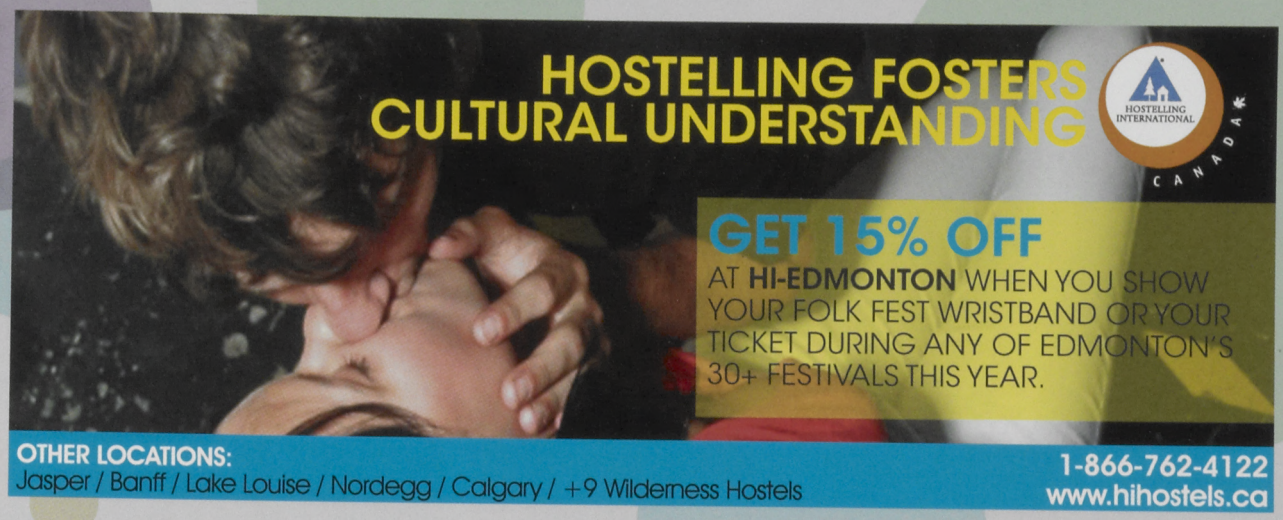


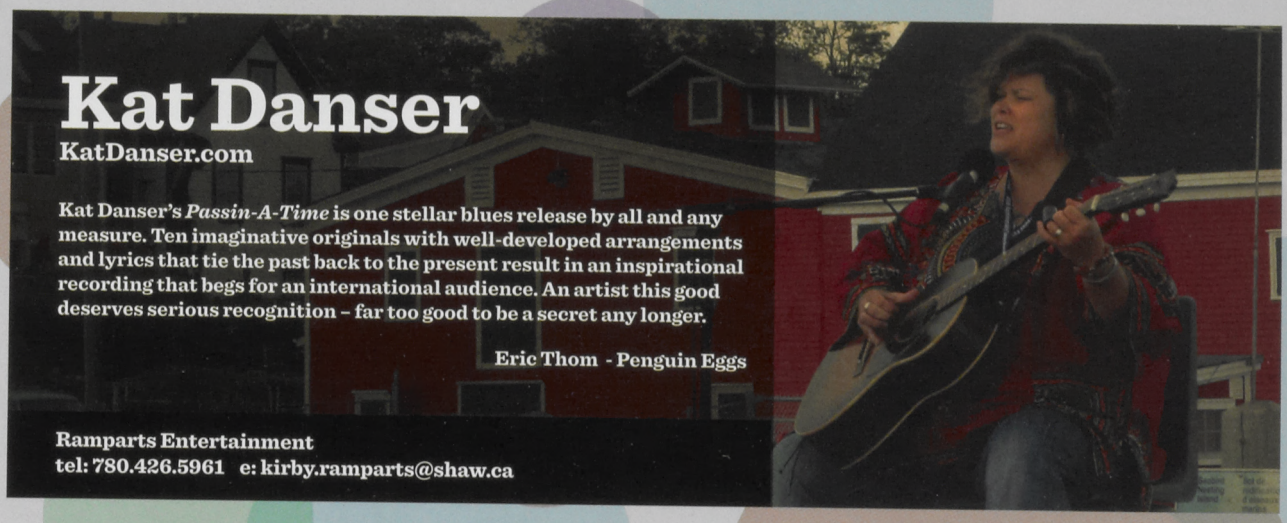
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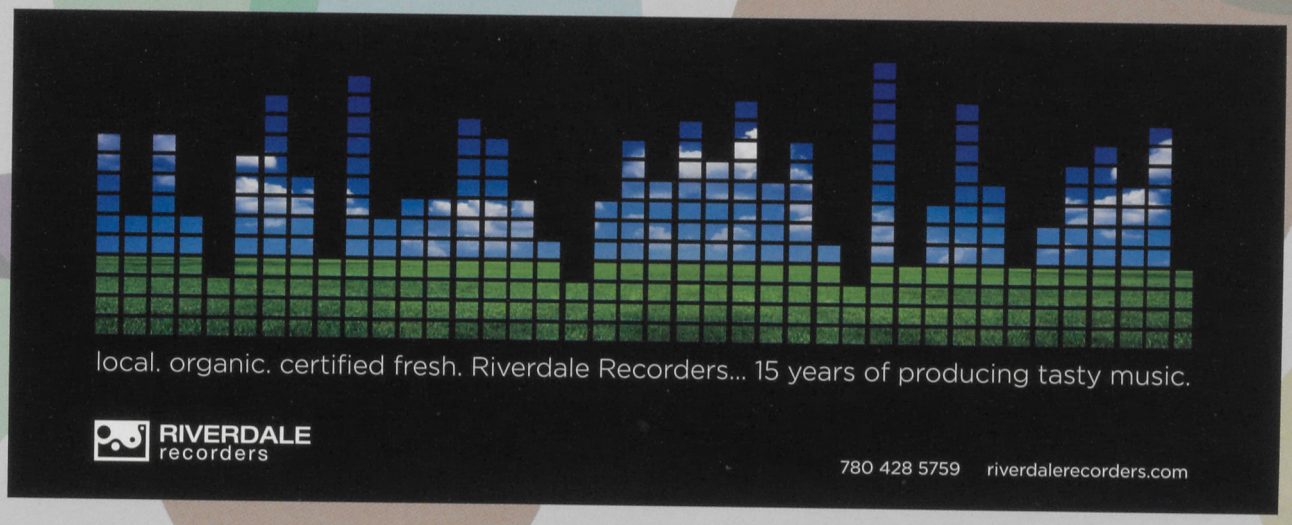
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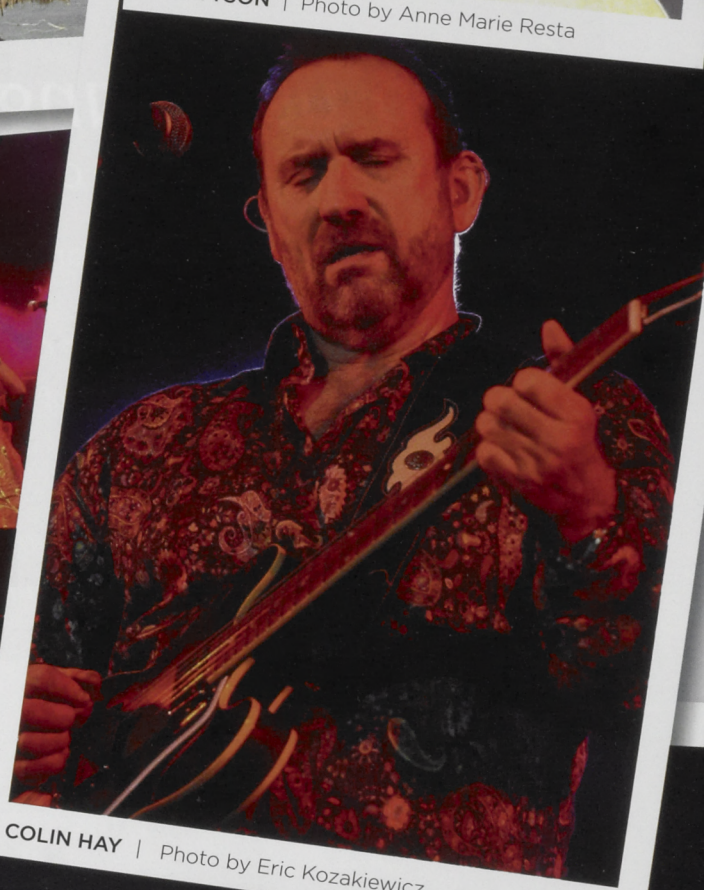
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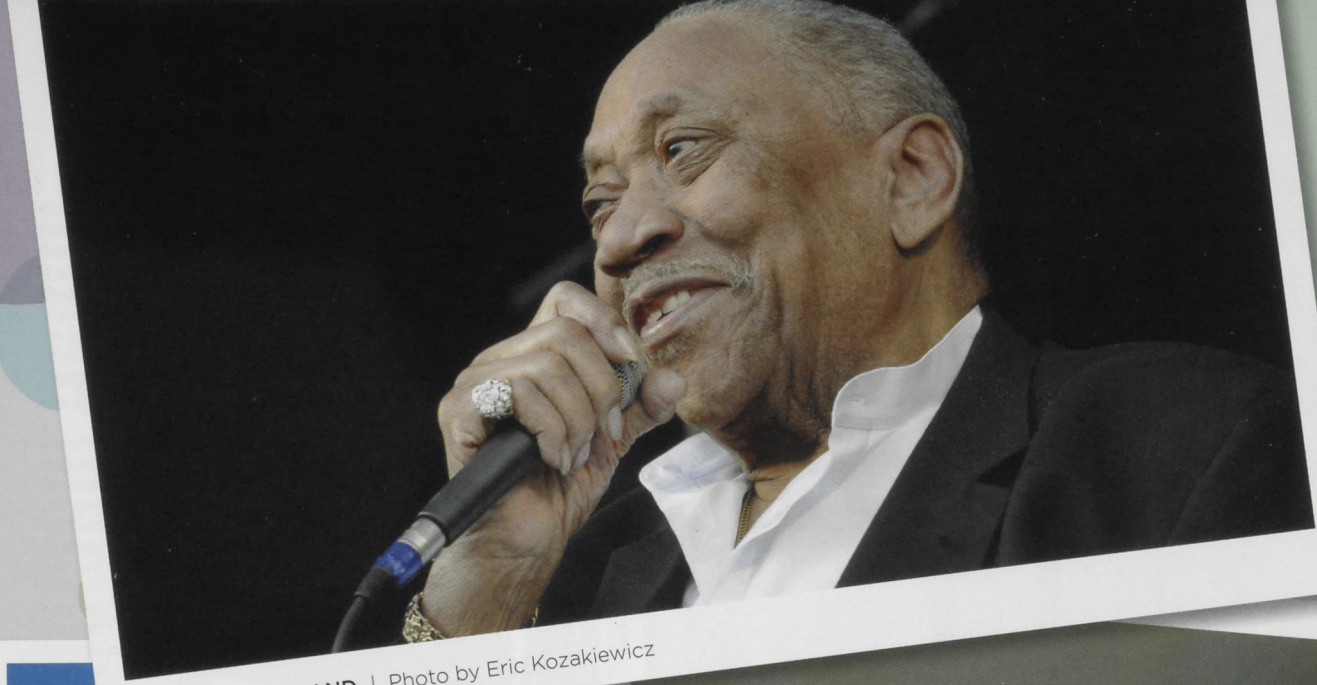


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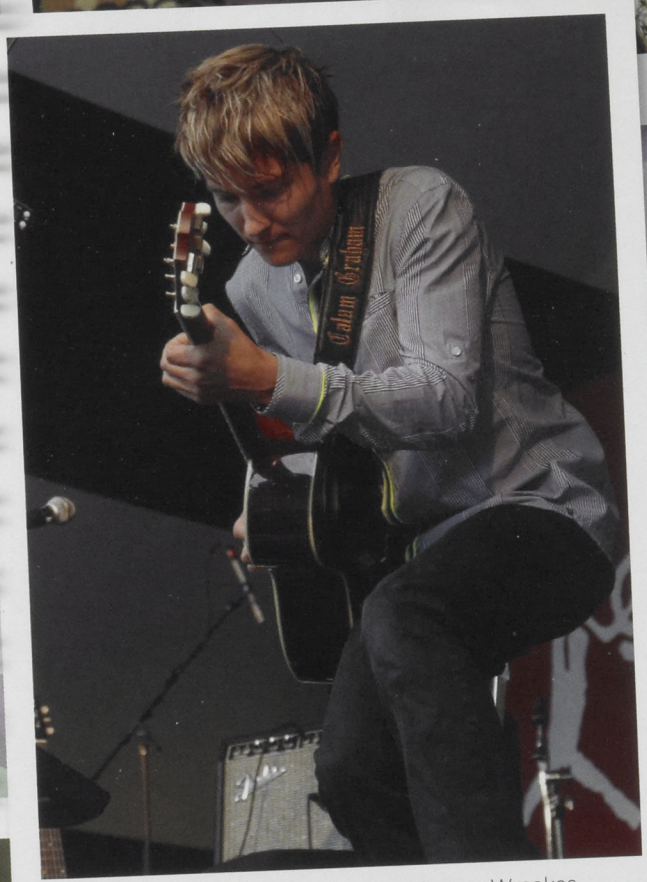
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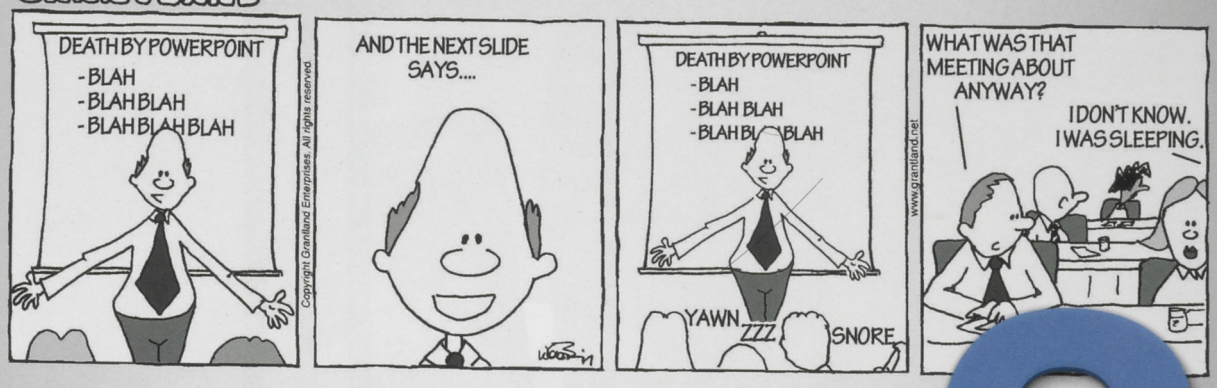
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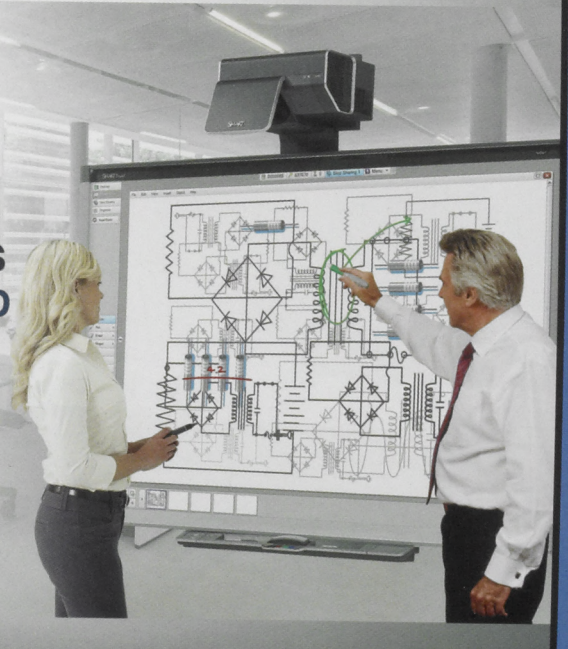


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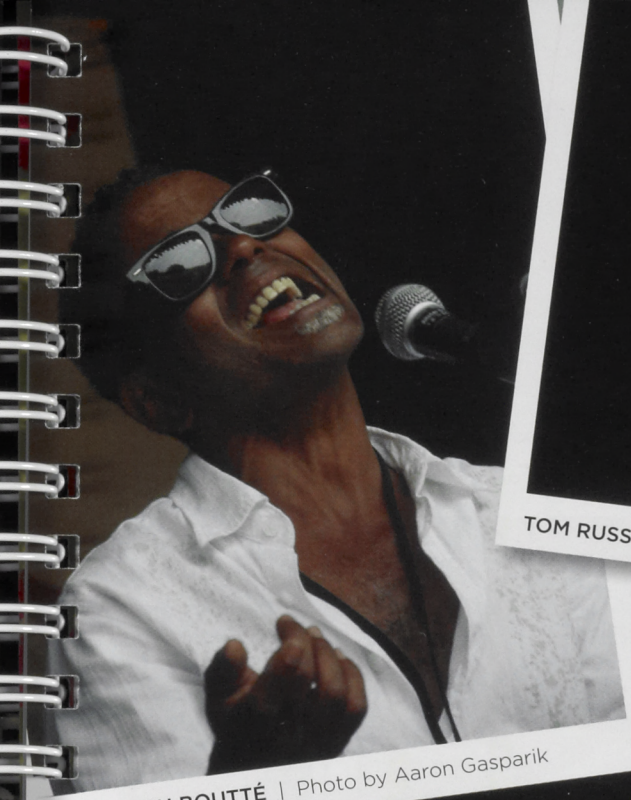
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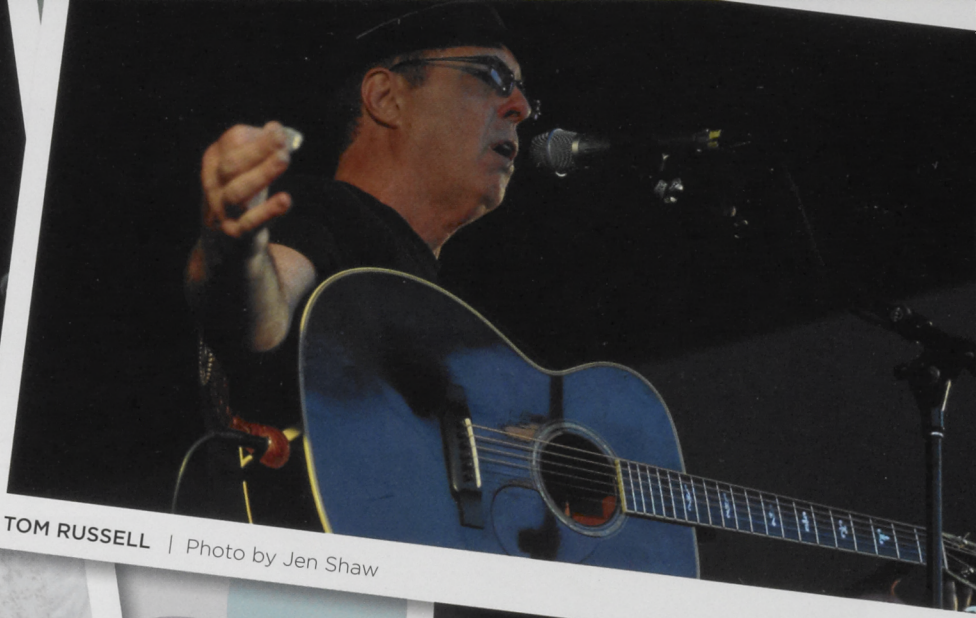
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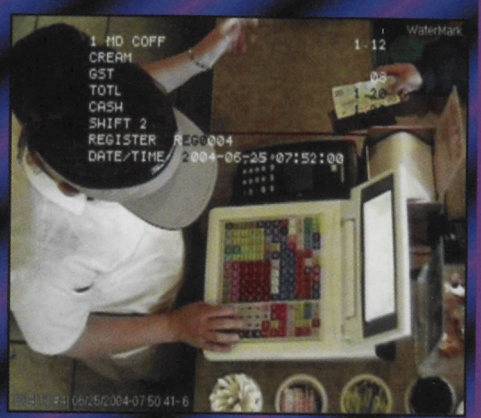
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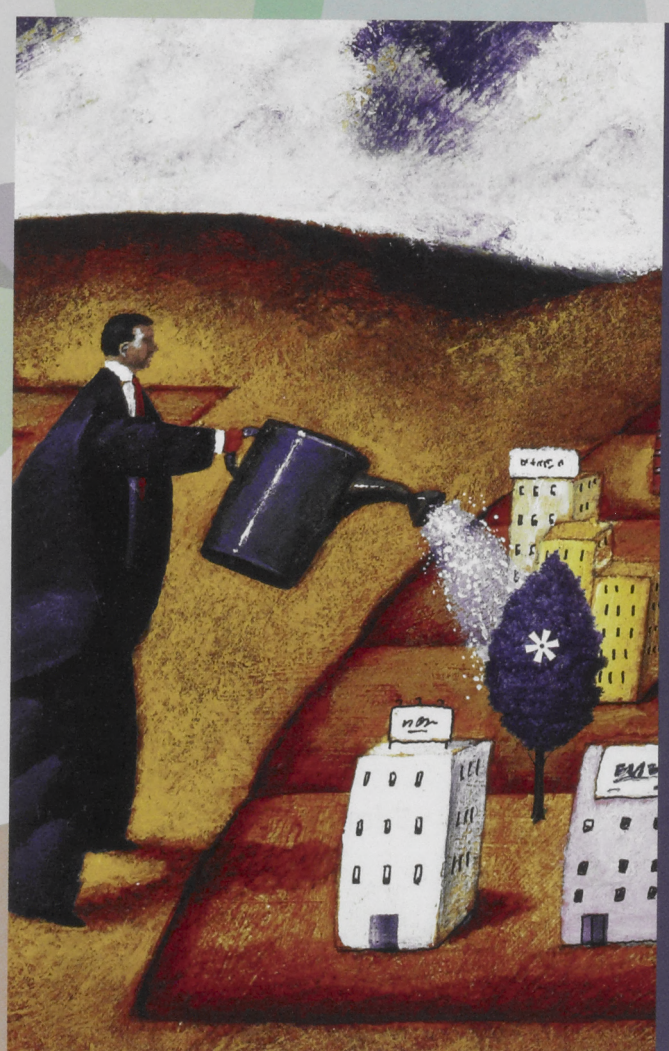
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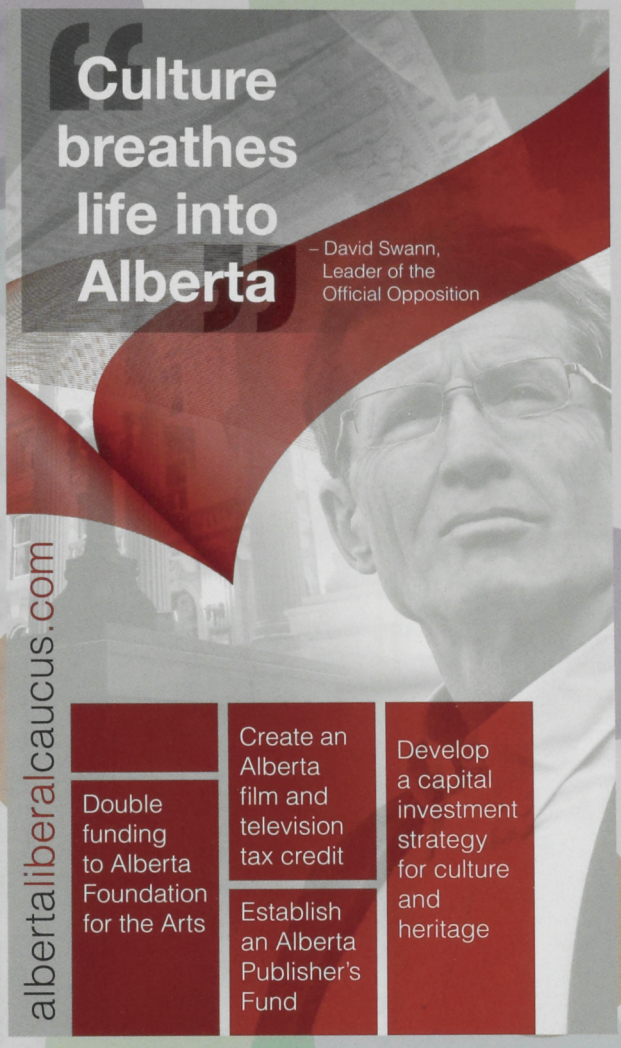
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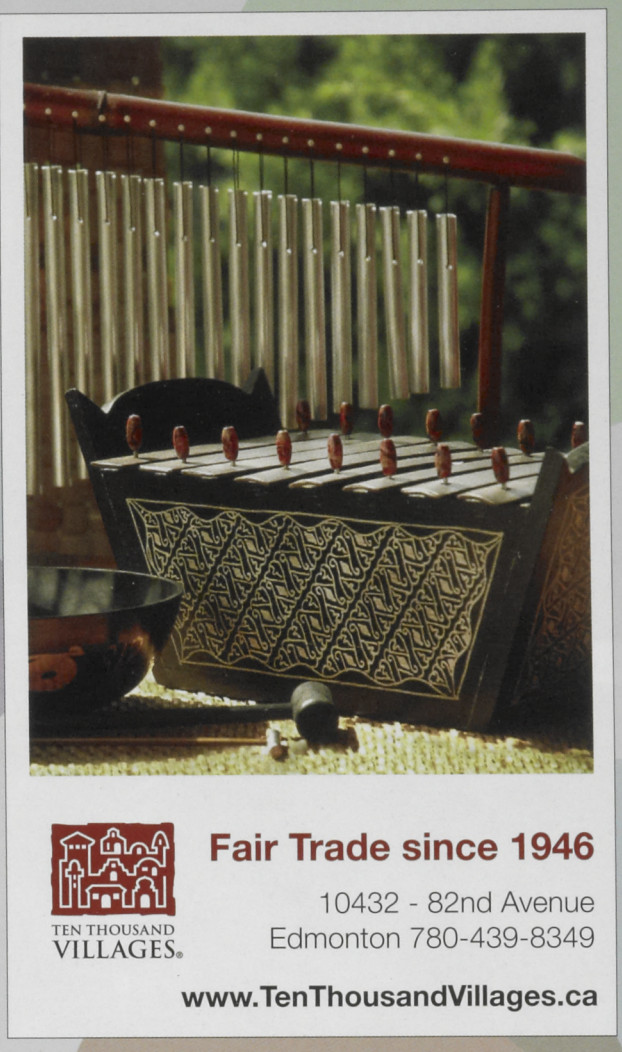
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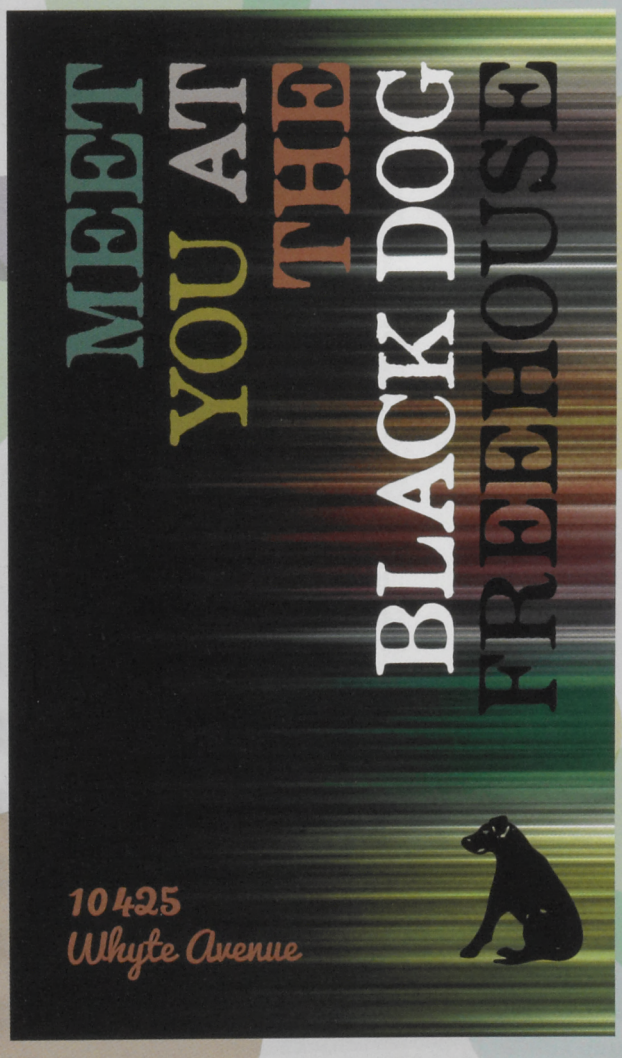
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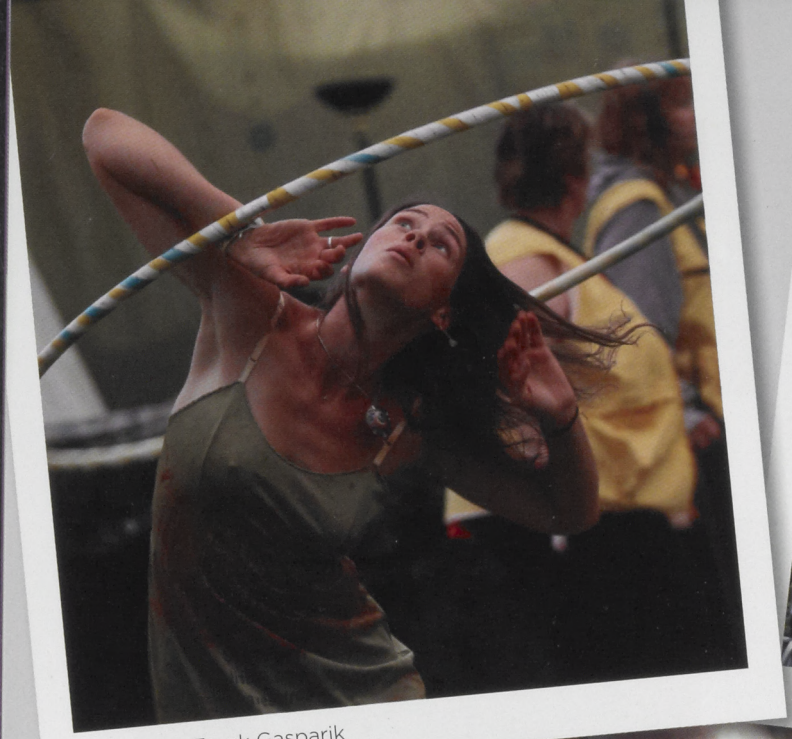
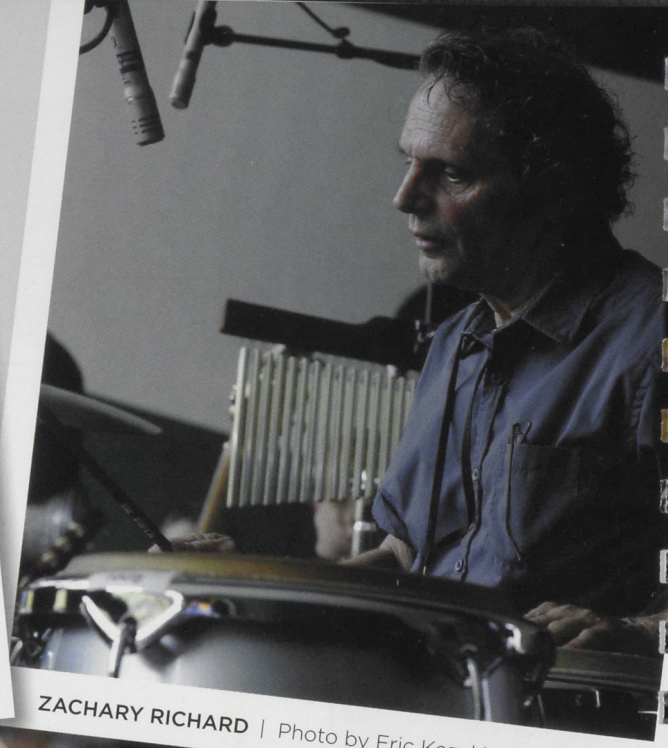


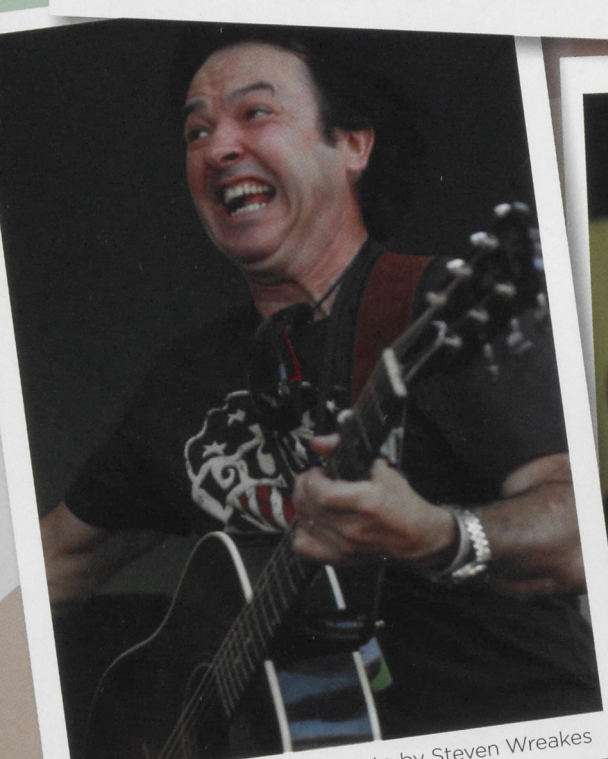
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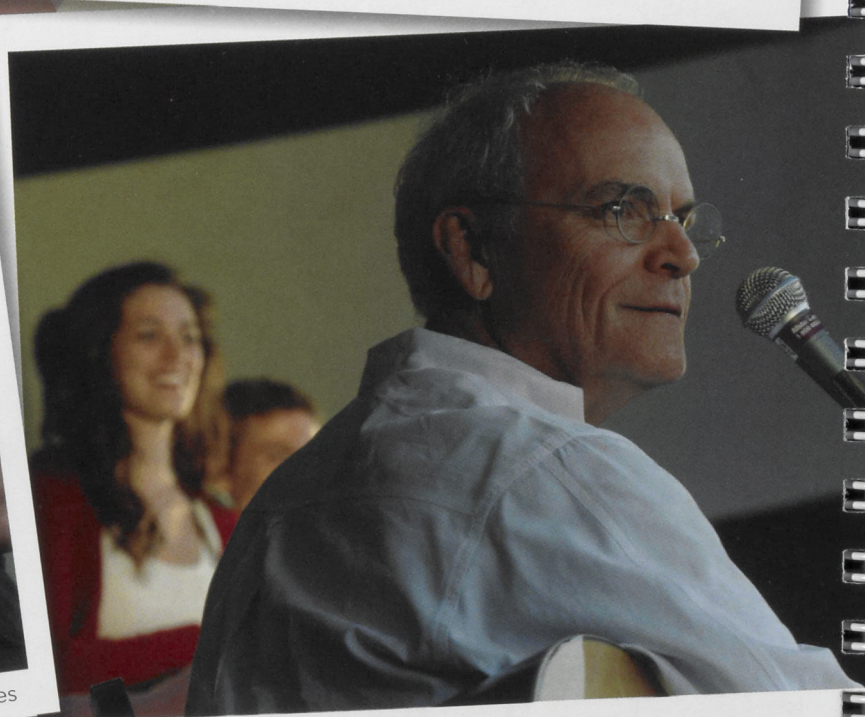
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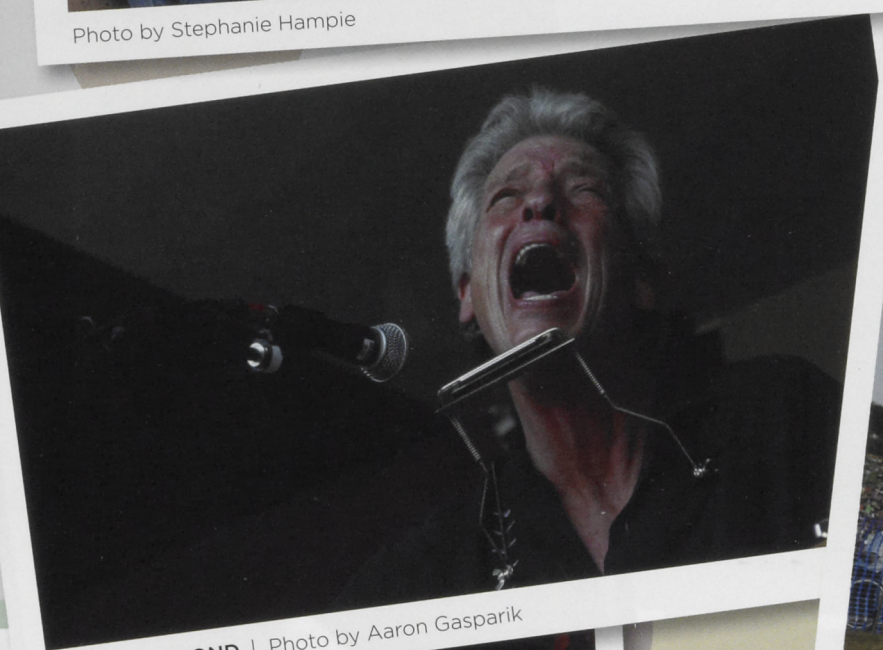
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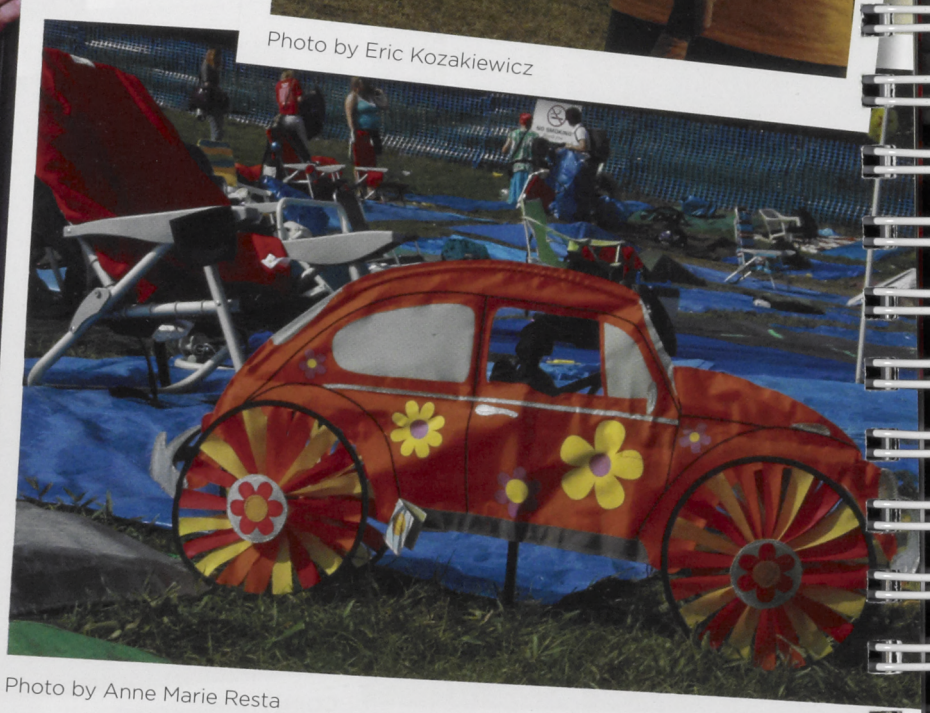
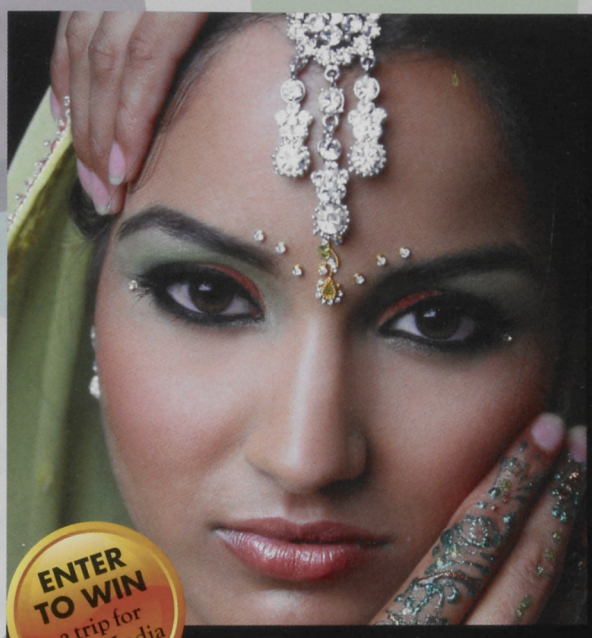


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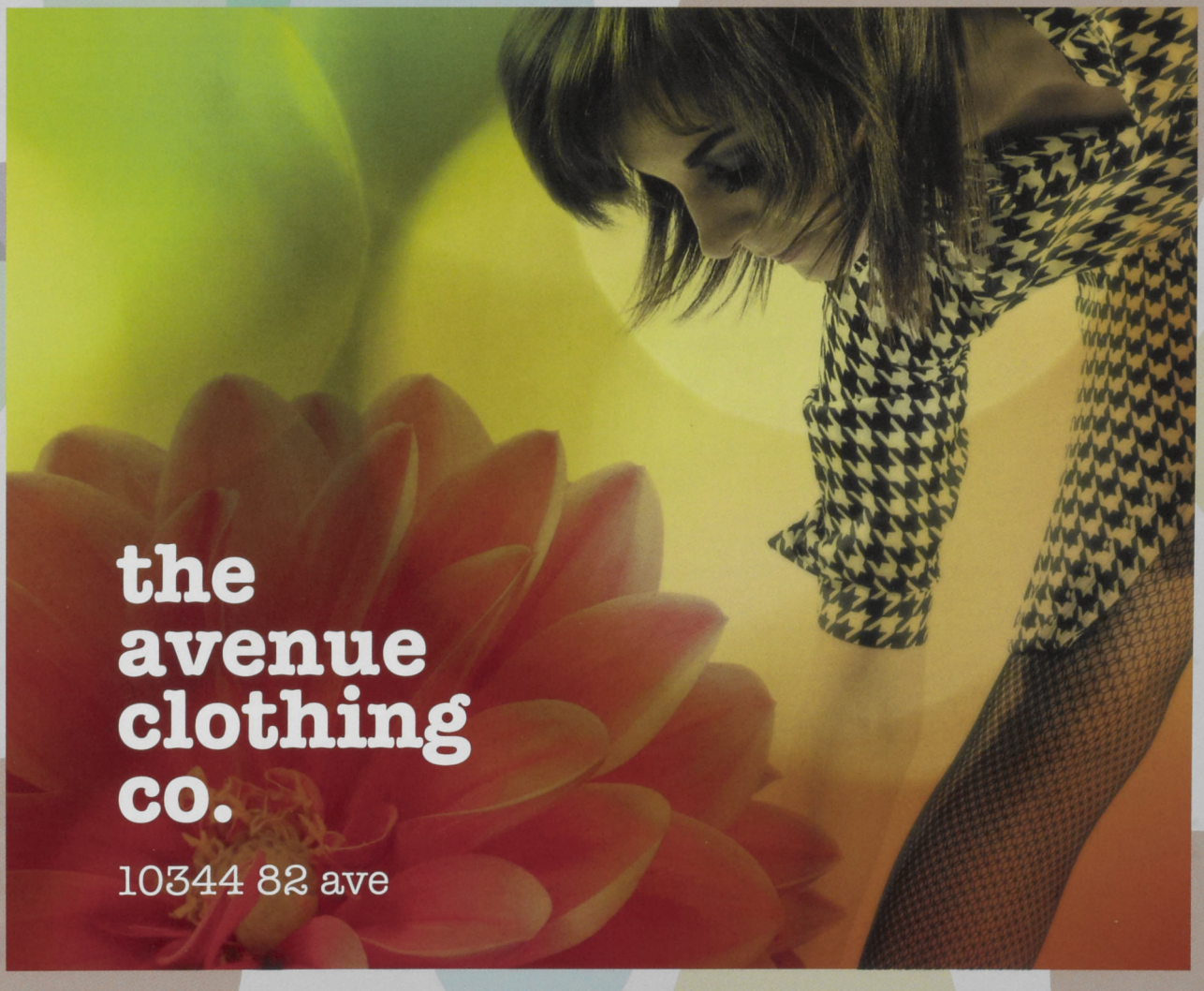
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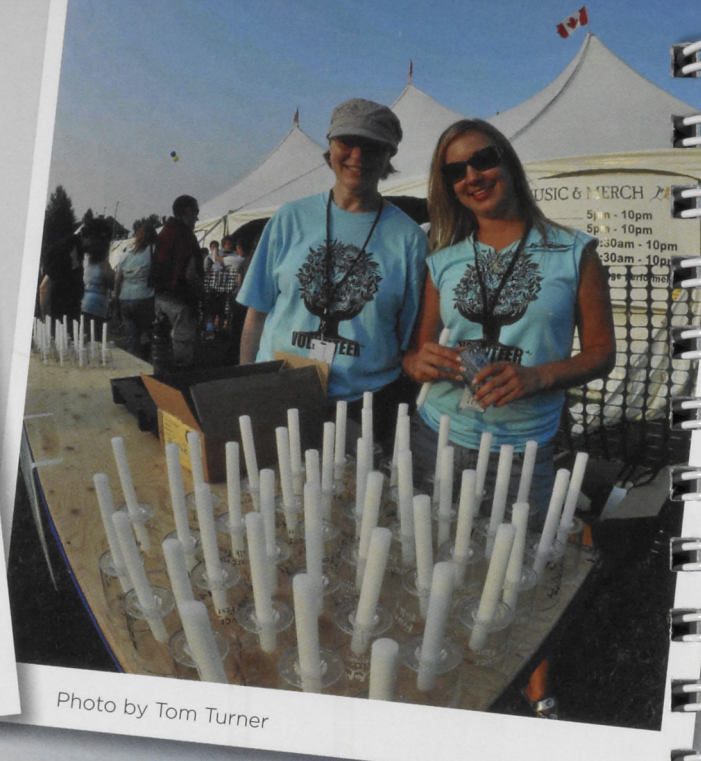
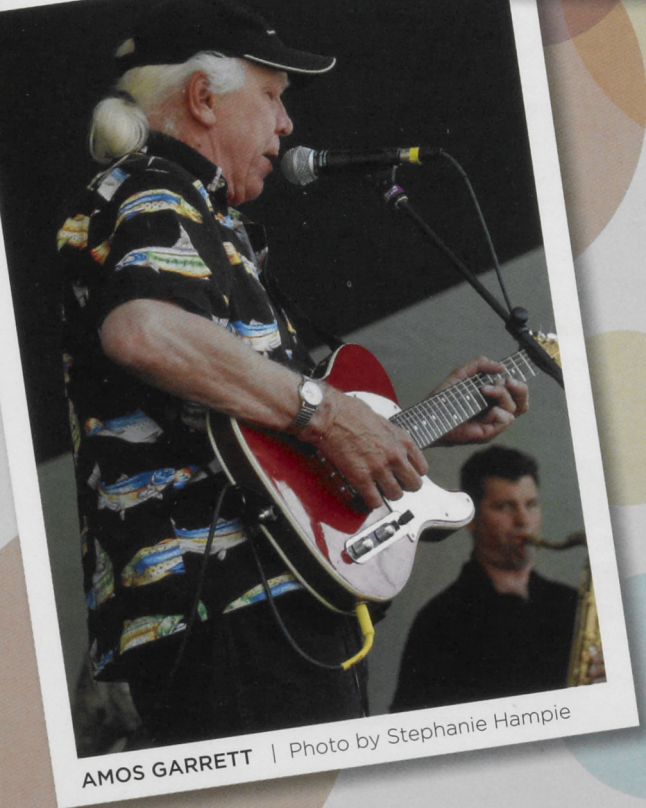


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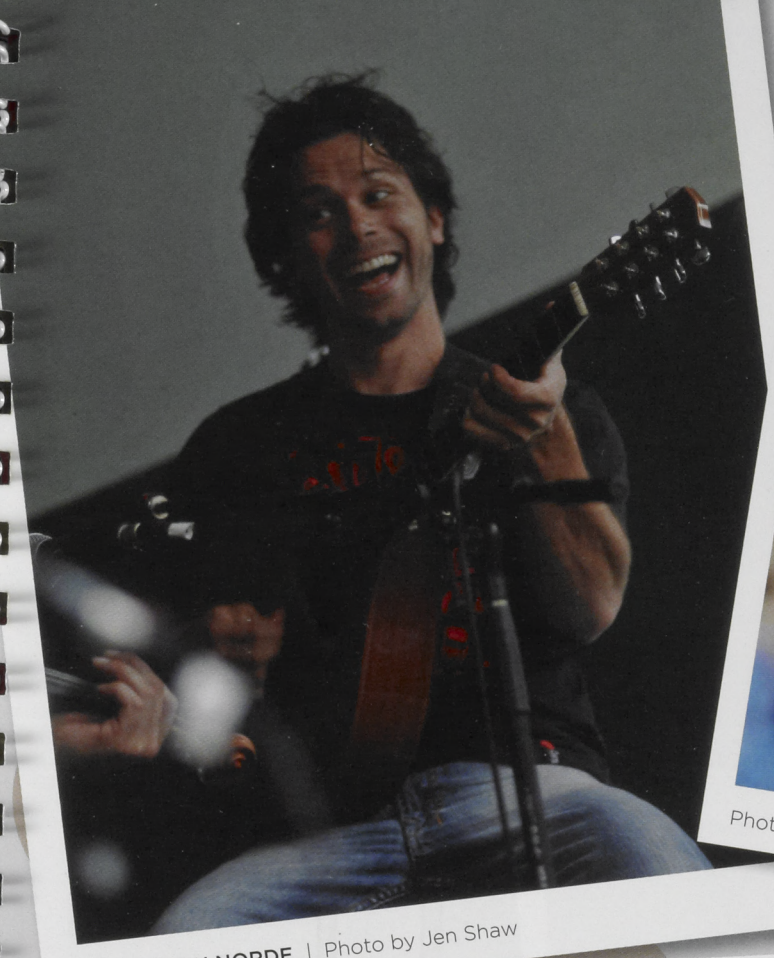
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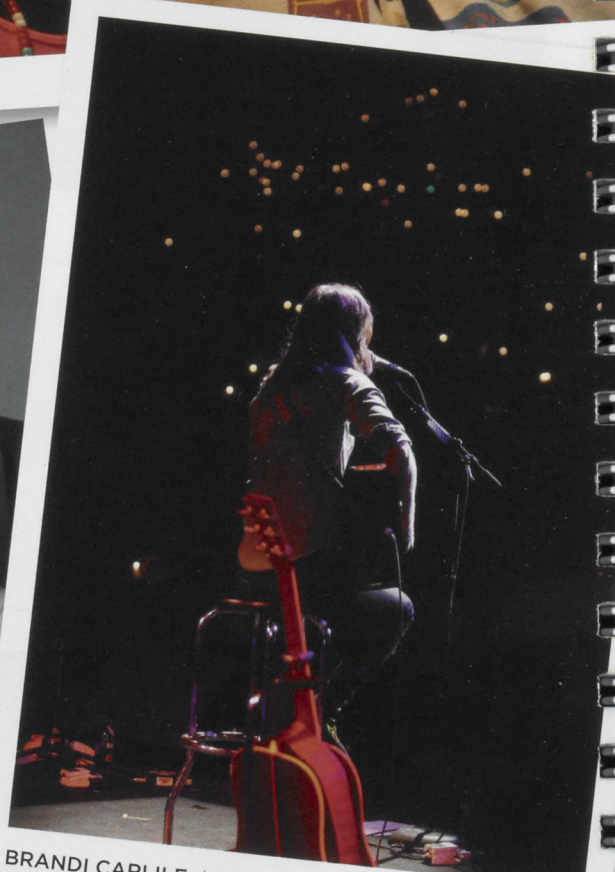
Photo by Jen Shaw



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AMANDA MARTINEZ | Photo by Eric Kozakiewicz



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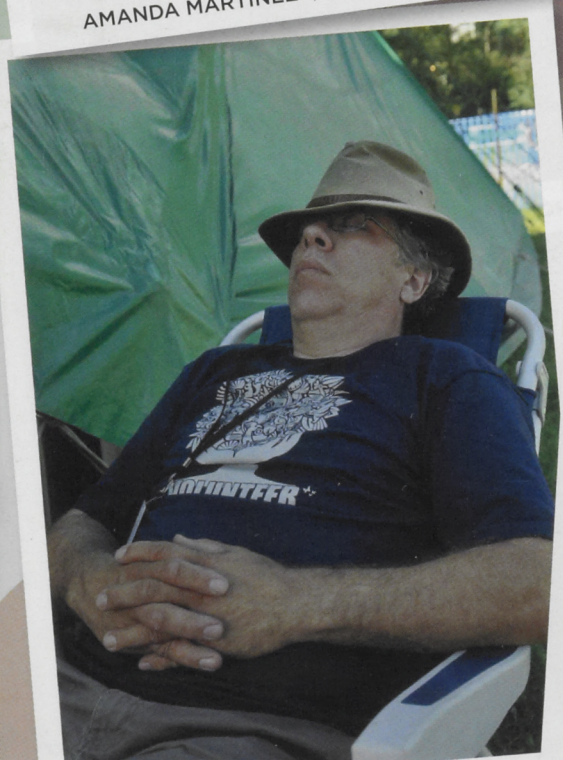


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